Prometheus Bound of Aeschylus
And the fragment of Prometheus Unbound

N. Wecklein and F. D. Allen

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THE

PROMETHEUS BOUND

OF AESCHYLUS

AND THE FRAGMENTS OF THE PROMETHEUS UNBOUND

WITH INTRODUCTION AND NOTES

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NOTE.

This book is a translation of Wecklein’s second edition (1878), with such changes in text and commentary as were requested by Dr. Wecklein himself. The translator has allowed himself some freedom in the form of expression, but he has not knowingly departed from the substance of the original, and still less has he anywhere substituted his own views for those of the German editor. In the transcription of the metrical schemes into the notation commonly used in this country, his responsibility is somewhat greater than elsewhere, but here too he has endeavored to follow the editor’s intentions. Two transpositions of parts of the Introduction and Appendix have been made, in conformity to the arrangement of other books of this Series. References to American grammatical works have been added, and in some cases these have replaced the original references to Krüger.

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INTRODUCTION.

I. THE MYTH OF PROMETHEUS BEFORE AESCHYLUS.

To the mind of the savage man, the generation of fire, when a tree is struck by lightning from the sky, or a spark elicited from a piece of wood by friction, is not simply a marvel, but a miracle. And the operation too of this same fire seems to him a miracle. Fire is the celestial agency which aids man in all the arts of life—in whatever he fashions and creates. The possession of fire, and the knowledge how to use it in the preparation of food and the practice of the mechanic arts, lift a community out of a condition of savagery and advance it to a life of culture and comfort. As man grows in independence, in self-consciousness, as he feels in himself the ability to guard against misfortune by his own prudence, as his standard of living and thinking is raised, he becomes aware of a distinct break with his past life—its uncertainties, its hampered conditions and its narrow horizon. What formerly he expected from the grace of the gods, and sought to obtain through sacrifices, he now believes that he can get by his own skill. Accordingly this transition from barbarism to civilization comes to be associated with the idea of a Titan-like struggle on the part of men to make themselves equal to God—with the notion of a curtailment of divine privileges for the advantage of the human race, and of defiance and revolt against the gods.

Out of these conceptions, the story of Prometheus, in its various shapes, has gradually grown. The origin of this myth is to be sought in the time when the Indo-European peoples still formed one community.¹ Fire comes in two ways. Either it descends from the sky as a flash of lightning and kindles a tree or shrub, or

¹ Compare Adalbert Kuhn's *The Descent of Fire* (die Herabkunft des Feuers und des Göttertranks), Berlin, 1859. See also Georg Curtius, *Greek Etymology*, p. 335 (5th edit.).
it is obtained by friction. The first is the older way and furnishes the rudiments of the myth. In the ancient Hindu legend, Agni, the divine impersonation of fire, is brought down to mortals from the sky. In one account, having disappeared from the earth, he is brought back from the abode of the gods by Mātariçvan, and given to the Bhṛgus; in another the divine flame is brought to the world from a cave among the Bhṛgus; in a third form of the story, the Bhṛgus themselves fetch the fire-god and deliver him to mankind. The Bhṛgus are the lightning; the word means 'bright,' 'flashing,' from the root bhrāy-, akin to that of φλέγω and fulgeo. Elsewhere Agni himself is called Mātariçvan; this rests on the primitive conception that the fire itself, as lightning, descends of its own accord upon the earth. A frequent surname of Agni is Pramati, that is, 'Forethought,' 'Providence.'

But fire was obtained, in ancient times, by the twirling motion of a wooden rod bearing upon the centre of a wheel or disk of wood,—a method practised in India to the present day in kindling the pure sacrificial fire. The twirling stick or drill was called pramanthas (from math-, manth-, mathāmi, 'turn,' 'twirl'); and this word is the ultimate source of the name Προμηθεύς.¹

These two conceptions of the origin of fire, became, in the course of time, more or less combined and fused. The 'fire-drill' προμηθεύς came to be identified with Agni Pramati and Mātariçvan; the fire-borer was metamorphosed into a provident fire-bringer, who kindled an inflammable shrub at the fire of the sky and brought it down to the earth. So arose the Greek notion of a 'Forethinker' Prometheus, of vaguely defined nature, but thought of rather as superhuman than divine, who steals fire from the chariot of the Sun, from the hearth of Zeus, or from the forge of Hephaestus, brings it to men in a tinder-stalk (νάρθηξ; see note on verse 109 of the play), and so becomes the founder of human civilization.

In the Attic religious system, Prometheus appears as simple god of civilization, in intimate union with Hephaestus and Athena. Just outside of Athens was the Κολωνίς ἤπτιος, a hill sacred to

¹ The Thurians venerated a Zeus προμηθεύς. See Lycochr. 537, and scholia,
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Poseidon, which furnished the potters' quarter of the city, the Κεραμεικός, with admirable clay for the famous and much-sought Attic vases. Between this hill and the city lay the Academy, the sacred grove of the hero Academus. Here Prometheus was worshipped in conjunction with Hephaestus and Athena. In the space dedicated to the goddess Athena stood an old statue of Prometheus, with an altar. At the entrance was a pedestal with a relief representing Prometheus and Hephaestus. Prometheus was here figured as the more prominent and older god, with a sceptre in his hand; Hephaestus as younger and less important. On the same pedestal a common altar of the two deities was represented. In honor of Prometheus the festival called Προμήθεεια was annually celebrated, with a torch-race (λαμπαδηφορία, λαμπαδηφορία) from the Academy to the city. The torches were lighted at the altar of Prometheus, and the runners endeavored to outstrip each other without extinguishing their torches. This solemnity is the remnant of an exceedingly ancient religious observance—the Renewal of Fire. The idea of a difference between pure, celestial fire and fire which has been defiled by human use is common to the Indo-European nations; and this notion led to the custom of replacing, from time to time, the polluted fire in house and workshop by the pure element, in the belief that this would bring renewed prosperity. How the torch-race arose from this usage, can best be seen from the following story, told by Plutarch in his life of Aristides, chapter 20. When the Greeks, after the battle of Plataea, consulted the Delphic oracle respecting the sacrifices they should make, the god gave directions that, as the fire in that region had been polluted by the barbarians, no sacrifices should be made until it had all been extinguished and fresh fire brought from the common hearth at Delphi. On this, the leaders of the Greeks ordered all fire throughout that country to be quenched, and the Plataean Euchidas proceeded to Delphi, promising to bring the new fire from the Delphic sanctuary with all possible despatch. He purified himself, sprinkled himself with holy water, and put a chaplet of laurel on his head.

1 Schol. Soph. Oed. Col. 56; Pausanias i, 30. 2.
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Taking the fire from the altar, he set out at full speed for Plataea, and arrived there the same day before sunset, having traversed a distance of a thousand stadia. He had only strength to greet his fellow-townsmen and give them the fire, when he fell to the ground and breathed his last. It was thought needful, we see, that the transportation of the fire should be as rapid as possible, so that its original purity might be preserved, and a continuity, as it were, established between the altar at Delphi and the new hearth at Plataea. In like manner at Athens the pure fire was taken from the altar of Prometheus and borne with the utmost despatch into the city to the quarter of the smiths and the potters. It is clear that at Athens Prometheus was a fire-god who stood in a very intimate relation to the handicrafts of the place.\(^1\) He is mentioned with veneration by the citizen of Colonus in Sophocles's *Oedipus at Colonus*, verse 54 ff.:

\[
\chi\nu\rho\omicron\;\mu\epsilon\nu\;\iota\epsilon\ro\omicron\;\pi\alpha\varsigma\;\delta\delta^\prime\;\varepsilon\sigma\tau\iota\;\varepsilon\chi\epsilon\iota\;\delta\epsilon\;\nu\iota\nu\;\sigma\epsilon\mu\mu\omicron\delta\omicron\;\Pi\omega\sigma\epsilon\iota\delta\omicron\;\eta\delta^\prime\;\delta\;\pi\upsilon\varphi\omicron\rho\omicron\omicron\omicron\;\varsigma\omicron\omicron\omicron\;\mathrm{Theos}
\mathrm{T\i\tau\alpha\nu\;\Pi\rho\omicron\omicron\mu\eta\theta\varepsilon\omicron}\.]\]

Elsewhere a certain trait of insubordination and defiance attaches to Prometheus. Even in the Hindu legends we find the Bhrgu characterized by this trait, and are reminded of the description in the *Hymnic Hymns*\(^2\) of the Greek Phlegyes, the counterpart of the Bhrgus:

\[
\varepsilon\iota\varepsilon\delta^\prime\;\varepsilon\;\Phi\lambda\gamma\upsilon\omicron\varnothing\;\alpha\nu\delta\rho\omicron\varnothing\;\pi\omicron\omicron\nu\;\delta\beta\rho\omicron\omicron\tau\omicron\omicron\omicron,\\
\alpha\iota\;\Delta\iota\omicron\;\omicron\omicron\omicron\;\omicron\omicron\omicron\;\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\OMICRON\omicron\omicron\omicron\OMICRON\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\o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'When gods and mortal men were divided at Mecone, then the artful, crafty-souled Prometheus, son of the Titan Iapetus and of Clymene, brother of the sturdy Atlas, the high-souled Menoetius, and the blundering Epimetheus, sought, in the division of a sacrificial ox, to deceive the mind of Zeus. He laid on one side, as the portion of men, the flesh and the rich inner parts, wrapped them in the skin, and laid the ox's stomach upon them; on the other side he set apart for Zeus the white bones, artfully heaped up, and concealed by shining fat. Taken to task by Zeus for this unequal division, he smiled roguishly, and bade Zeus take his choice. Zeus perceived the trick, and forebode evil in his heart to mortal men,—evil which was destined to be fulfilled. He raised with both hands the fat, and waxed mightily wroth as he beheld the white bones beneath.' In penalty, fire was withheld from mankind.

'But the son of Iapetus, friendly to man, outwitted Zeus, and stole the fire's far-flashing brightness in a hollow tinder-stalk. For this Zeus sent an evil on mankind. At his bidding, Hephaestus fashioned of clay a woman, whom Athena endowed with all charms. Then he gave to men the beautiful bane, and from her sprang the race of women, who dwell as a great plague among mortal men, like the drones of a bee-hive. But the kind-souled Prometheus, as a warning that Zeus's mind is not to be deceived, was bound to a pillar by chains riveted through its middle. Then Zeus sent an eagle which devoured Prometheus's imperishable liver; there grew each night as much as the bird had consumed by day. The eagle was slain by Heracles, and thus the son of

1 That is, when, at the accession of Zeus to power, the separation of gods and men took place, and the patriarchal community in which the two races had lived together under Cronus had come to an end. Compare Schoemann, die Hesiodische Theogonie, p. 209.
2 See note on verse 65 of the play.
3 A painting, representing the chained Prometheus and his liberator Heracles, was seen by Pausanias the periegete (v., 11. 12) in the temple of Zeus at Olympia. In the vase-picture mentioned in the note on 65, Heracles, half-kneeling behind the impaled Prometheus, is just shooting an arrow at the eagle. The hook-beaked monster is flying toward Prometheus, whose pinioned hands are outstretched in an attitude of defence. Behind the eagle is a bearded bystander with a staff in his hand. Achilles Tatius iii., 8, describes a painting in which Prometheus was depicted with contracted
Iapetus was delivered from his pain, not against Zeus's will, to
the end that Heracles's fame should increase upon the broad
earth."

According to the Works and Days, Zeus conceals the fire be-
cause Prometheus has deceived him, but Prometheus secretly
purloins it again from Zeus. In retribution for this, Zeus sends
to Epimetheus the woman Pandora, endowed by all the gods with
manifold gifts.\(^1\) Epimetheus receives her against the express
warnings of his brother, and knows not the evil till it is upon him.
For till then the generations of men upon earth had lived free from
pain and heavy sorrow, and free from deadly disease. But the
woman lifted the lid from the jar, and all sicknesses and sorrows
flew forth and spread over land and sea. Only Hope remained

brows and lips and half-open mouth, his right thigh drawn up and his left
leg extended in a spasm of anguish, his look directed partly toward Her-
acles, who, armed with bow and spear, was about to let fly his arrow, and
partly toward the bird, which, perched on Prometheus's thigh, was burrowing
into his vitals with its beak. This de-
scription nearly corresponds to a Pome-
pelian wall-painting (Zahn, Ornamente,
ii., Plate 30), in which Prometheus
is fastened bolt upright to a lofty
ciff; on his right foot, which pro-
jects a little, sits the eagle, its beak
plunged into Prometheus's breast,
while Heracles stands on the level
ground below, aiming an arrow at
the eagle. Similar representations
of the liberation of Prometheus are
found on a sarcophagus of the Capit-
toline Museum, and in a wall-painting
in a columbarium (Jahn, die Wand-
gemälde des Columbariums in der Villa
Pamfili, Plate I., 3). In the latter
picture, Prometheus is suspended with
extended arms on the face of a cliff,
resting his left foot on a projecting
rock. The eagle, at his side, grasping
with one claw Prometheus's right
foot, is tearing his breast, from which
blood is trickling down. Behind Her-
acles, who is preparing for his shot,
stands the goddess Athena, pointing
at the mark, and so making it clear
that the arrow is not to strike Pro-
metheus, but the eagle.

\(^1\) The myth of Pandora is repre-
sented on a cista of Praeneste (Monu-
ments dell' Instituto arch., Vol. vi.,
Plate xxxix.; compare R. Garucci
in Annali dell' Inst., 1880, p. 99) in
five scenes. In the first, Prometheus
is exhibiting the stolen fire to a female
figure (Themis?). In the second, he is
giving the fire to a group of sur-
prised and overjoyed men. In the
third, Pandora is receiving from Zeus
the fatal vessel, a two-handled jar
with a tall cover. In the fourth, Pan-
dora offers the jar to a man, who
turns away in horror with a gesture
of refusal. The fifth shows Pro-
metheus nailed to a rock in an oblique
posture, with outstretched hands and
manacled feet; at his feet is the
eagle, looking round in rage and
alarm at Heracles, who has already
raised his club to slay the monster.
within, for Pandora at the behest of Zeus had closed the lid before she could escape.

These two narratives seek to explain how evil came into the world. The first conception, that increased material comfort brought with it luxury and its evil consequences, appears to be more primitive and simpler than the other idea, that misery came into the world through womankind. Both conceptions are united in the account of the Works and Days, in which Pandora is no longer ancestress of the human race, but an independent personage. Prometheus is conceived as the genius of humanity. The human race, by a crime against Deity (for Prometheus fancies himself wiser than Zeus, see verse 62 and note), brings on itself divine retribution, and therewith all the pain and misery of life. Furthermore Prometheus, as giver of fire, was naturally thought of as the founder of burnt sacrifices. And since in sacrifices only a small part of each victim fell to the gods' share, it might easily occur to the philosophizing poet to ascribe this fact to the presumptuous spirit of that founder, and to an intelligence which sought the advantage of mankind at the expense of the honors ancietly accorded to the gods.

II. THE STORY OF PROMETHEUS IN AESCHYLUS.

Prometheus is the son of the goddess Themis, — his father is nowhere mentioned. In the struggle between the Titans and Zeus he had at first sided with the Titans; afterwards — since he learned from his mother Themis that the victory would be decided, not by brute strength, but by craft and stratagem, and since the Titans rejected his counsels, — he forsook the losing cause, and ranged himself, with his mother, on the side of Zeus, to share in the fruits of victory. With his effective aid, Cronus and the Titans were hurled into the abyss of Tartarus. But in the adjustment and regulation of the new empire, a dispute arose between Zeus and Prometheus. It was Zeus's wish to destroy the old race of man-

\footnote{Hes. Th. 566: \textit{καλοῦν' ὁσταὶ λευκὰ θυγντων ἐπὶ ἐκ τοῦ ὅ' ἀθανάτωριν ἐπὶ χρονὶ φῦλ' ἔθεὶ βωμῶν.}}
kind which had existed during the era of the Titans, and replace it by a new race adapted to the new order of things. But Prometheus came forward as the champion of the old generation of men, imbecile and insensate though they were. He awoke them to active exertion, he gave them fire stolen from the gods, he taught them all arts and handicrafts; in short, by developing in them thought and consciousness (444), he not only assured their existence, but made it nobler and happier.

But the day of license, of independent action, is past; every one has now his allotted post and his prescribed function. A universal regime, with Zeus at the head, has been established, to which the individual must conform, though conformity may seem, in contrast to the olden time, to involve suppression of personal freedom (compare 149 ff.). So Prometheus's wilful infringement of the new system (543), his revolt against the sovereign of the world, must needs be severely punished, — the more severely because Zeus's empire is new, and can be fortified only by prompt and vigorous measures against every act of insubordination.

Cratos and Bia, ministers of Zeus and personifications of his stern discipline, drag Prometheus to a wild region of Scythia, on the confines of the world; there Hephaestus nails him to a lofty cliff near the ocean. This severe punishment seems to Prometheus the height of ingratitude and cruelty on Zeus's part, — ingratitude toward one who has been his faithful ally in the stress of the conflict with the Titans, and cruelty toward a fellow-deity whose only offence lies in having done good to mankind. Such sufferings, borne with fortitude, may well awaken pity; and the daughters of Oceanus,\(^1\) compassionate natures, startled by the resounding blows of the hammer, approach and utter bitter complaints against the cruelty of the new sovereign of Olympus.

But Prometheus is not bound down to passive endurance. He

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\(^1\) On a sarcophagus of the Blundell collection (Engravings and Etchings of the principal statues, etc., in the collection of Henry Blundell, Plate 108) is a relief representing five Oceanids, two of whom are kneeling, the foremost in suppliant attitude clasping the feet of Hephaestus. The latter sits, cap on head and hammer in hand, before the figure of Prometheus, who is already nailed to the rock.
has the means of active resistance, for he knows a secret, on the knowledge of which Zeus's future depends. He knows that Zeus will hereafter contemplate a marriage with Thetis, and that the son born from this union is destined to be mightier than his sire. With the aid of this secret, Prometheus thinks to take signal vengeance on his tormentor. Zeus must humble himself, or be hurled from his throne, like Cronus before him, and Uranus before Cronus. In the assurance that a day of reckoning will hereafter come, Prometheus receives with a scornful smile the offers of Oceanus, who now appears, ready to intercede with Zeus in the hope that by timely renunciation and submission, Prometheus may be admitted to pardon. These prudent counsels come prematurely. The authority of their propounder is insufficient, and Prometheus is himself in too passionate a frame of mind. Confident that the right is on his side, he treats Oceanus as a compliant weakling, caring only for his own ease and safety. The offer of mediation fails of its intended effect; far from being moved to submission, Prometheus is only strengthened in his resistance.

From this sullen mood he is roused to violent passion by a visit of the frenzied Io,¹ the daughter of Inachus. Chosen by Zeus as

¹ The legend of Io demands a word. She was daughter of the Argive river-god Inachus, and a priestess of the Argive Hera. Beloved of Zeus, she was changed by the jealous Hera into a cow, and guarded by the hundred-eyed Argus. When Argus was slain, she was pursued by a gad-fly, and driven through the world, till at length in Egypt she was restored to her proper form and became the mother of Epaphus. This Argive legend, like the Corinthian myth of Medea, and the Attic myth of Iphigenia, seems to have originated under Phoenician influence, and afterwards to have had Egyptian elements engrafted upon it. Just as the wandering Heracles has arisen in large measure from the Phoenician Melkarth, so the wandering Io probably corresponds to the Phoenician Dido, likewise a wandering deity. In origin she is a moon-goddess (compare Suidas s.v. Ἱώ· ἴοος· οὔτω γὰρ τὴν σελήνην ἔκαλεν Ἄργεοις), like Medea and Iphigenia. Later she was conceived of simply as priestess of Hera, as was Medea in Corinth. She was changed into a cow, just as Callisto (another name for the moon-goddess) was changed into a bear. The figure of a horned bull or cow belongs distinctly to the Phoenician moon-worship; in the Greek myths, it naturally suggested the notion of a metamorphosis. The paths of the moon were transferred from the sky to the earth, and these wanderings geographically defined in a variety of ways.—Argus Panoptes ('the all-seer') is explained by Macrobius (Sat. i., 19. 12) as the
his favorite, she is pursued by the jealous fury of Hera, driven from land to land and sea to sea, through the abodes of many horrible monsters. Although Prometheus knows, from the prophecies of his mother Themis, that Zeus is to bring Io's sufferings to a happy conclusion, and that from the progeny of Zeus and Io is to come his own deliverer, nevertheless passion stifles in him all sober thought; he sees in this act of Zeus nought but a wanton outrage, and his indignation and thirst for revenge pass all bounds. The measure of his guilt is full; he utters a speech of defiance and abuse, which Zeus can no longer overlook. Hermes, sent by Zeus, appears and demands with dire threats the revelation of the secret which Prometheus vaunts so loudly. The messenger is dismissed with insult and mockery, and his threats are now fulfilled. In the midst of thunder, lightning, and a tumult of the elements, Prometheus, together with the rock to which he is bound, is hurled into the abysses of the earth, and his insolent speech is stifled. So ends the Προμηθεὺς δεσμώτης.

Many ages elapse, and at length the rock to which Prometheus is fastened emerges on the heights of Caucasus. The sullen wrath of the Titan still remains. In punishment, an eagle is sent every third day to devour his liver (the seat of passion); the liver, however, immediately grows again. Prometheus had formerly boasted that as an immortal he could not be killed by Zeus; now he longs for death (see Fragment III. of the Προμηθεὺς λυώμενος). Made pliant by suffering (see 512) he is now less averse to compromise than when he rejected the offer of Oceanus. Zeus, however, has meanwhile released the Titans from Tartarus and become reconciled with Cronus. The curse of Cronus no longer rests upon him, and the guilt is removed which formerly attached to his dynasty and endangered its continuance. The Titans themselves

starry heaven. The name Epaphus is simply a grecized form of the Egyptian Apis; compare Hdt. ii., 153: δὲ Ἀπίς κατὰ τὴν Ἑλλήνων γλῶσσάν ἐστι Ἐπάφως. When the Greeks became acquainted with the Egyptian goddess Isis, who was depicted as horned, they recognized in her the Argive Io; compare Hdt. ii., 41: τὸ γὰρ τῆς Ἰσίως ἀγαλμα ἐν τοῖς γυναικῆσι βούκεραν ἐστι κατὰ περὶ Ἐλλήνως τὴν Ιων γράφουσα. See Preller, Griech. Mythologie, 2d edit., ii., p. 38. The suggestions of E. Plew in the Jahrbücher für Philologie, 1870, p. 665, are only in part probable.
come to visit Prometheus (Fragment I.) and give him tokens of reconciliation and peace. Zeus of his own accord has set them free; his dominion is assured; there is no longer fear of any insurrection. Now without detraction from his dignity he can offer the hand of reconciliation to Prometheus,¹ whose defiant spirit is at last broken. Zeus makes one condition—the revelation of the secret; but this is now a matter of mere form, because the reconciliation between Zeus and Cronus has done away with all actual danger to Zeus. So a compact is made. Prometheus divulges the secret, upon a promise from Zeus that he shall be freed from his fetters.²

Prometheus has carried his point; Zeus, in appearance, has made the first concession. But this concession is after all a formal one, and involves no humiliation of Zeus; the unbiased observer cannot but feel the character of Zeus to be the higher and nobler.

In this way the first step towards a reconciliation is made. The part of mediator was taken, it would seem, by Gaea, the mother of the Titans. As in the Prometheus Bound an unsuccessful attempt at mediation intensifies the bitterness of Prometheus towards Zeus, so now a successful attempt heralds the return of friendlier feeling.³ In like manner, as the height of Prometheus’s fury was marked by the appearance of Io, so it is obviously suitable that Heracles, her descendant, should now complete the work

¹ σπεύδων σπεύδωντι, verse 192.
² In Philodemos περὶ εὐσεβείας (Gomperz, Herkulanische Studien, ii., p. 41) we read: καὶ τὸν Προμηθέα λύεσαι ποιεῖ Αἰσχύλος ὡς τὸ λόγιον ἐμὴνυσεν τὸ περὶ Θέτιδος ἀπὰ χρεῶν εἰς τὸν ἐκ αὐτῆς γενηθέντα κρείττω κατασκευήςας ἀρχήν. Cp. Hygin., fab. 54: sive data (by Jupiter) monē (Prometheus) Ioem ne cum Thetide concumberet.
³ In the list of personages prefixed to the Prometheus Bound in the Medicean manuscript, the two names Γῆ, Ἡρακλῆς stand after Οἰκενός. As we know that Heracles was one of the personages of the Prometheus Unbound, it is probable, as Stanley first conjectured, that these two names come from the dramatis personae of that play, and that the two lists antecedently stood side by side in the manuscripts. The confusion of the lists would be easy to account for if we suppose that Ἐρμής stood at the end of both (compare 950, Ἐσπλάνδως), and that the persons corresponded much as the respective scenes did:

Oceanids.
Oceanus (father of Oceanids).
Io.
Hermes.

Titans.
Ge (mother of Titans).
Hercules.
Hermes.
of reconciliation. Heracles is sent by Zeus and slays the eagle (see Fragments V. and VI.). Nevertheless this is not done without an expiatory offering. The centaur Chiron had been accidentally wounded by Heracles with a poisoned arrow, and the only possible deliverance from the agony of the incurable wound is in death. The undeserved sufferings of Chiron Heracles offers to Zeus as an offset for Prometheus's merited sufferings, and the voluntary death of the centaur (for Chiron is by nature immortal) is to atone for the guilt of the chained Titan.

By this act it is distinctly and solemnly proclaimed that Prometheus is in the wrong. Though formally the victor, he is in reality humiliated and brought to a tacit acknowledgment of guilt. All the circumstances show themselves now in a different light. How differently, for instance, appears the passion of Zeus for Io. From her is sprung Heracles, the benefactor of the human race, the pattern of heroic virtue. We can say of the union of Zeus and Io, what a poet (Hesiod, Scut. Her. 27) says of the love of Zeus to Alomene, 'the father of gods and men bethought him of another plan, that to gods and busy men he might beget a defender against ruin (ἀρῆς ἀλκτῆρα).’ Io suffered much, yet she could not finally regret her sufferings, since she was deemed worthy to be the ancestress of a noble race. 'Who was he,' sing the daughters of Danaës, in the Supplices, 'who was he that at last brought rest to Io the wanderer, the unhappy one, persecuted by the gadfly? Zeus, whose reign is everlasting, he accomplished this. . . . For who else could have set bounds to Hera's insane plottings? This was the work of Zeus.' Heracles, as well as Io, has to undergo untold hardships before he enters into his rest in the abode of the blessed, and receives the blooming Hebe as his spouse.

Prometheus describes to him his wanderings, much as he had de-

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1 Mittitir Hercules ut aquilam interficiat, Hygin. fab. 54.
2 Compare 1026-1029 with Apollodoros ii., 5. 4, 5: ἀνισατον δὲ ἔχων (χελων) τὸ ἔλκος εἰς τὸ σπήλαιον ἀπαλλάσσεται κάθει τελευτῆσαι ουδοὶ καὶ καὶ θυμάμενος ἔπειξερ ἀβάνατος ἦν, ἀντιδοτὸς δὲ Διὸ Προμηθέα τὸν ἄντι οὗτοι γενησόμενοι ἀβάνατον (Welcker ἀντιδότος Προμηθέως τὸν ἄντι αὐτοῦ τεθυμάσων ἀβάνατον) οὕτως ἀπέθανεν. Pind. 11, 10: παρέσχε (Ἡρακλῆς) τῷ Διὶ Χελωνα βυθικείν ἀβάνατον ἄντι αὐτοῦ θελοντα.
3 Verse 571 ff.
4 Pindar, Nem. i., 69.
scribed hers to Io, enumerating the dangers and toils which he must encounter on the journey to the Hesperides (Fragments VII.–IX.). He advises him, among other things, not to endeavor himself to obtain the golden apples, but to send Atlas for them, taking meanwhile the burden of the sky upon his own shoulders.¹

Zeus therefore it is who ordinates all things for good. Prometheus cannot but acknowledge this, and is obliged to admit that Oceanus’s former advice was right, and to act accordingly. The acceptance of a vicarious punishment in atonement for his own guilt involves submission and humiliation, and his repentance is finally sealed by his liberation from bonds. Probably this was performed not by Heracles, but by Hermes, at Zeus’s command. By way of voluntary penance Prometheus places on his head a wreath of agnus castus (λύγος), a sort of osier often used for fetters, and enjoins upon mankind, in whose behalf he had suffered, to wear this same wreath in remembrance of his bonds.² To the penance and humiliation which he once thought to force on Zeus (compare 176, ποινας τινων), Prometheus himself submits.

III. Composition of the Trilogy.

So long as the Prometheus Bound was considered by itself, as a single play, and its inner connexion with the Prometheus Unbound

¹ Apollodorus ii., 5. 11, 11: ὡς δὲ ἤκεν (Ἠρακλῆς) εἰς Ἱπποδρέων πρὸς Ἀτλαντα εἴποτος Προμηθεύος (unquestionably in Aeschylus’s Prometheus Bound) τῷ Ἡρακλεὶ αὐτοῦ ἐπὶ τὰ μῆλα μὴ παρεύσατο, διαδεξάμενον δὲ Ἀτλαντος τὸν πόλον ἀποστέλλει εἰκένον. In this way the description of the pains of Atlas in Prom. 347 and 425 are seen to have reference to the following play.

² Athenaeus xiv., p. 674 d: Αἰσχύλος δ’ ἐν τῷ λυκεύων Προμηθεὺς σαφῶς φησίν ὅτι ἐπὶ τῇ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ ἀντίποινα τοῦ ἱκείουν δεσμοῦ, καὶ ὅτι ἐν τῇ ἐπιγραφομενή Σφιγγὶ εἰπτὼν τῷ δὲ ξέφω γε λύγων (so Weill, Rev. Crit. 1876, p. 46, for στέφανον] ἄρχαῖον στῆφος δεσμῶν ἀριστος ἐκ Προμηθεὺς λόγον. Ibid. p. 672 e: ιστορεῖται . . . θεσπίατο τῶν Ἀπάλλωνα ποιθήν αὖτως (τοῖς Κάρας) ἀποθοῦσα τῇ θεῇ δὲ ἑαυτῶν ἐκούσιον καὶ χαρᾶς διασχερόσ συμφορᾶς, ἢν ἐν τοῖς ἐμπροσθεν χρόνοις ἀφάρωσεν. ὁ Ζεὺς τῷ Προμηθεῖ χάριν τῆς κλοπῆς τοῦ πυρὸς, λύσας αὐτὸν ἐκ τῶν χαλκεωτάτων δεσμῶν· καὶ τίνα ἐκούσιον ἐν ἄλυτῃ κειμένῃ δοῦναι ἑθέλησαν ταύτην ἔχειν ἐπιτάξαι τὸν καθηγούμενον τῶν θεῶν, ὅθεν ἄν ἐκείνον τὸν δεσμηλομένον (ἓρ γε λόγου) στέφανον τῷ Προμηθεί περιγεγένοθαι καὶ μετ’ ὦ πολὺ τοῖς ἐνεργητηθεῖσιν ἀνθρώποις ὑπ’ αὐτοῦ κατὰ τήν τοῦ πυρὸς διαρέαν.
was disregarded, it was gravely misunderstood. The fact of Zeus's justice and rectitude, placed by the poet far in the background, was easily overlooked; Prometheus's specious pleas, readily awakening our sympathy and interest, obscured the real and fundamental idea. It was believed that Aeschylus meant to depict in Zeus the cruel, passionate, arbitrary tyrant; in Prometheus, the pattern of a true friend of humanity.\(^1\) Or Prometheus was taken as a type of the human race in its struggle with the forces of nature, armed only with unshakable will and the consciousness of its lofty mission; and the central, ennobling idea of the play was thought to be the triumph of submission.\(^2\) Others, again, imagined that the main purpose of the drama was the glorification of Fate as the supreme, eternal power of the universe, presiding over the conflict of a great intellect with the will of a thankless tyrant, the conflict of humanity against the combined force of hostile gods and hostile nature—"of great gigantic Fate, which lifts man up while it crushes him to earth."\(^3\) Finally it was laid down that two conceptions of Zeus had to be distinguished in Aeschylus's plays,—the Zeus of the current mythology and the Zeus of the poet's own ideal; and that in the *Prometheus* the imperfect Zeus of the popular legends was represented.\(^4\)

Welcker showed that the preserved play must be taken as part of a larger whole—a trilogy,\(^5\) and cannot be understood except in connexion with the rest of the trilogy. Aeschylus was a deeply religious man, and the belief, which pervades all his poetry, that Zeus is an eternal, righteous, all-powerful ruler of the universe, must surely have been dominant in this trilogy as elsewhere. If anything seems to contradict this belief, it must have had its explanation and justification in the composition of the whole work.\(^6\)

Aeschylus had before him a twofold conception of Prometheus. The Attic mythology presented him as a pure divinity of nature, as a benign and venerable object of worship. The rustic theology

\(^1\) Schütz.
\(^2\) A. W. von Schlegel.
\(^3\) Blümner.
\(^4\) Gottfried Hermann.
\(^5\) The notion that the three Prometheus-plays formed a trilogy, was first suggested by Siebelis, *de Aeschyli Persis* (1794), p. 24.
\(^6\) Schoemann.
of Hesiod, according to which all civilization was opposed to the divine will, gave to Prometheus, as the representative of the human race, the character of an impious rebel, seeking the aggrandizement of mankind at the expense of the gods, and bringing on men heavy punishment from the gods. Aeschylus undertook to combine the two myths. At the outset he makes Prometheus an enemy of the gods, rebelling against their authority in a spirit of self-will (αὐθα-δία) and defiance, and disturbing the order of the universe, to the advantage of mankind, it is true, but against divine right. At the end, the same Prometheus appears as a deity\(^1\) of human culture, at peace with the other gods and much revered in his own province.\(^2\)

Several traits of the Hesiodic narrative Aeschylus found unsuited to his use. The fraud in the apportionment of the sacrificial ox and the punishment of mankind by the gift of woman were omitted, and so was the fiction of a brother Epimetheus. Altogether, Aeschylus could not rest satisfied with Hesiod's explanation of the origin of evil. He adopted the Hesiodic tradition of a succession of different ages and races of mankind, but he thought out a theory which refused to ascribe the source of evil to Zeus and the other gods, and sought to reconcile the imperfection of human nature with the perfection of Zeus's government. Zeus, — so Aeschylus imagined, — on his accession to power, had intended, as part of his wise and perfect reorganization of the universe, to replace the existing race of men, which had survived from early times and still led the stupid unreasoning life of those times, by a new and more perfect race, endowed with qualities like his own. He did not wish to destroy humanity from jealousy or hate, but only to destroy the present human race in the interest of the general good. Prometheus, the short-sighted 'Forethinker' for the immediate and the individual, stepped forth in opposition to Zeus's far-reaching plan. He became the preserver of the

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\(^1\) It is to be remembered that Prometheus does not become a god; he is one from the beginning, according to Aeschylus's conception.

\(^2\) Similarly in the *Eumenides*, the concluding play of the trilogy *Orestes*, the grosser conception of the Erinyes or Furies changes in the course of the play to the humaner and more refined ideal of the Attic *Eumenides.*
existing human race,¹ but at the same time the perpetrator of human imperfection, for all his services and benefits could not remove this imperfection. Furthermore, Prometheus's resistance has destroyed all claim of mankind on Zeus's beneficence. The old state of things remains; only Prometheus, who sought to remedy the deficiencies of men by interfering with the rights of the gods, is severely punished for his presumption and injustice. The poet has set two views over against one another,—a calm, steady judgment and an unreasoning sentiment. On one side stands Zeus, the powerful far-seeing ruler, who punishes sin relentlessly and imparts 'wisdom through woe' (πάθει μάθης, Agam. 177), whose eye is bent on the whole and not on details; on the other side Prometheus, passionate and proud, with a Titan's vehemence and impatience of control, doing good from unreasoning impulse, winning affection by his kind offices, but failing to meet the demands of a rational judgment. Prometheus is therefore a truly tragic character: he is great and lofty in his love for mankind, his daring deeds, and his fortitude in suffering; he arouses our sympathy and interest, but by his one-sided zeal and reckless acts he merits and receives reprobation.

The poet has depicted Prometheus's revolt with admirable skill. His spectators believed as firmly as himself in the wisdom and justice of Zeus; he neither could nor would deceive them by letting these qualities be for the moment obscured; his aim was to interest them in the plot and awaken their curiosity. The momentary illusion is justified on artistic grounds, for a revolt against the divine government can spring only from short-sightedness. Nothing but short-sightedness can make it appear as if Zeus hated and envied mankind,—Zeus, who sent his son Heracles to be a champion of humanity. Short-sightedness it is which makes Zeus's treatment of Io seem wilful cruelty.

The inner history of the revolt, the thoughts and passions of the disputants, are not directly described, but according to ancient custom are allowed to show themselves in outward actions and the characters of the several personages. Prometheus's own atti-

¹ As in another form of the legend he was the maker of mankind.
tude appears in the tone in which he speaks of his secret, and utters the hope that Zeus will be humbled (verses 167, 186, 520, 757, 907). In this way the dramatic effect of the play is enhanced.

The revolt is the subject of our drama. But an aimless action is no fit dramatic subject. A revolt without inner meaning, a mere bickering of one god with another, would produce no suspense, and would be simply an unpleasing spectacle, most of all to the religious-minded spectator. That tension of interest which is essential to a good tragedy, Aeschylus has produced by the introduction of a myth, which originally had no relation to the story of Prometheus. He used a story which we read in its older form in Pindar (Isthm. vii., 60). Themis — so ran the legend — when Zeus and Poseidon wooed Thetis, had pronounced the decree of fate that the sea-goddess should bear a son mightier than his sire; should Zeus or Poseidon be united to her, this son would wield a weapon more powerful than thunderbolt or trident (see note on 924). Aeschylus omitted the reference to Poseidon, made Prometheus participant in the fatal secret which properly belonged to Themis,¹ and to this end made him a son of Themis instead of a son of Clymene.² The knowledge of this secret (for that which originally was an incidental revelation had for dramatic purposes to be represented as a carefully guarded secret) the poet makes the turning-point of the whole plot. The continued enmity between Zeus and Prometheus, and their final reconciliation, both depend on it.

A danger threatening the sovereignty of Zeus, — this is the substance of the secret. This danger must have its cause. Now Zeus's sovereignty was universally believed to be everlasting; accordingly this cause must needs be a temporary one, which shall finally result in nothing. Such a cause the poet found in the downfall of Cronus and the conflict of duties which beset Zeus at

¹ Apollodorus iii., 13, 5, 2: ἐναὶ (that is, Aeschylus and others after him) δὲ φασί, Δίου δραμάτων ἐπὶ τὴν ταῦτας (Θέτιδος) συνονόμαν εἰρηκέναι Προμηθέα τὴν ἐκ ταύτης αὐτῷ γεννηθέντα θυρανοὶ δυναστεύσειν.

² The merging of Gaia and Themis in a single goddess Gaia-Themis (see note on 210) made it easy to represent the Τιτάν Προμηθεὺς as a son of Themis, inasmuch as the Titans were understood to be the children of Gaia.
that time. It was right that brute force should be deposed by the reign of intelligence; such is the law of the universe. In the struggle with the Titans, Zeus was in the right, and Themis herself, the representative of sacred law and eternal order, stood on his side in this struggle. As ruler of the universe, therefore, Zeus, in overthrowing the Titan dynasty, simply fulfilled his higher duty; but in his personal capacity he violated filial piety by laying forcible hands on his own father, and piety toward parents was one of the most sacred laws, for the maintenance of which the Erinyes kept strictest watch. In the Eumenides (641) the Erinyes themselves speak of this offence: 'He (Zeus) has himself thrown his aged sire Cronus into chains.' Zeus, then, was guilty, having sinned against the Fates and the Furies, and whoever is guilty must perish.

This guilt of Zeus was made by Aeschylus the cause of the impending danger to Zeus. Yet his was after all an innocent sin — more innocent, even, than Orestes's matricide, — and one easily atoned for. As Apollo answers the Erinyes in the passage of the Eumenides just quoted, 'Bonds can be loosed, therefor there is remedy, and many a means of freedom' (Eum. 645). Zeus undid the bonds, made terms with Cronus, and so freed himself from all taint of guilt. In this matter, too, Prometheus seems, at the first hasty view, to have the right on his side, but in the end he is obliged to admit his error.

It has been thought that the central idea of our drama was that of a change in Zeus himself. According to Dissen and Caesar this was the development and purification of Zeus's own character. Keck conceived it as the cessation of a conflict between Zeus and Fate (Moera), and the perfecting of Zeus by a union with Moera, the personification of eternal law. Welcker's view was that Zeus's nature was changed, in that by making a compact with the son of Themis, or Law, he united Law with himself; and so, from an irresponsible ruler who had attained to power through brute force, he became a wise, just governor, versed in the decrees of eternal

1 Compare Supplices 707: τὸ γὰρ
τεκόντων σέβας τρίτων τὸ δ' ἐν θεσμοῖς
Δίκας γέγραπται μεγιστοτέμων.
2 Compare 515 ff.
Fate, conforming his rule to moral order, and liable no longer to be overthrown. But this transformation of Zeus is an illusion. His milder sway and his more peaceable attitude are not the result of anything in the drama itself, but have their causes quite outside. There is no conflict between Zeus and Fate, only a conflict between a higher and a lower duty. The seeming guilt of Zeus is only a device of the poet, and serves in the end to convince Prometheus and the rest of the world that Zeus from the outset has been a wise and just, though a severe and high-handed ruler. The pious Aeschylus could not possibly have conceived of his supreme god as an originally imperfect being, transformed into a just and wise governor by some outside influence. Some of the gods, no doubt, were thought of as more perfect than others, but that the highest god could undergo discipline and training would have been inconceivable. The whole plot of the drama turns on the character of Prometheus. By his example it is shown that every revolt against Zeus must necessarily come from ignorance of his wise designs, that every fault imputed to him has its foundation in a purblind and malicious judgment, and that any seeming ground for insubordination, however specious and seductive, must in the end prove a snare and a delusion. In short, that holds true of Zeus which the daughters of Danaus, themselves the offspring of Io, sing of him in the Supplices (86): 'Zeus's will is not easy to spy out and lay hold upon. Even from darkness of night and woe he bringeth forth clear light for mortal generations. That falls unerringly, not upon its back, whate'er in Zeus's head is destined to fulfilment. For darkly proceed and shadow-shrouded the paths of his thought, impenetrable to the searching glance. He hurls from the tower of their hopes guilty men, nor arms himself for the fray. All divine doing is effortless; it thrones on high and maketh instantly thought to deed, without leaving its holy seat.'

This idea the poet has worked out in two connected plays, the Προμηθεύς δεσμώτης and the Προμηθεύς λυώμενος. The Prometheus Unbound followed immediately the Prometheus Bound in the order of the trilogy. This would be certain from internal evidence, even if it were not expressly attested by the scholiast on verse 511:
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οὖν μοι λυθήναι μεμοίρασαι· ἐν γὰρ τῷ ἔξης δράματι λύεται, ὅπερ ἐμφαίνει Αἰσχύλος, and on verse 522: τῷ ἔξης δράματι φιλάττει τοὺς λόγους. The only question is, what was the remaining play of the trilogy. The alphabetical list of Aeschylus’s plays in the Medicean manuscript enumerates Προμηθεύς δεσμώτης, Προμηθεύς πυρφόρος, Προμηθεύς λυόμενος. No one would doubt that these were the three plays of the Prometheus-trilogy, if we did not know that there was a satyr-play Προμηθεύς, which belonged with the trilogy Φινεύς, Ρέσσα, Γλαῖκος, as after-piece. Two verses of this satyr-drama are preserved (Fragments 218 and 219 in Hermann, 189 and 190 in Dindorf):

λινὰ δὲ πίσσα κοιμολύνου μακρὸν τόνοι,

τράγος γένεσιν ἄρα πενθήσεις σὺ γε.

Now Julius Pollux in two places, ix. 156 and x. 64, mentions a play Προμηθεύς πυρκαῖος. The title πυρκαῖος ‘fire-kindler’ suits perfectly the satyr-play, in which, as Plutarch tells us (Mor. p. 86 ἓ), a satyr was represented as running in joyful surprise to kiss and embrace the newly kindled fire, and singing his beard thereby. But there is no good ground for supposing 1 that πυρκαῖος is merely another designation for πυρφόρος, and that the Prometheus πυρφόρος was the satyr-play. Rather we must understand that Prometheus πυρφόρος (the name of the Attic divinity) was the original title of a tragedy, and distinguished that play from Prometheus δεσμώτης and λυόμενος; while πυρκαῖος was a surname added by the Alexandrine grammarians to designate the satyr-drama originally called simply Προμηθεύς, and to distinguish it from the tragedies of like name. 2 It can hardly be a mere chance that the verse which is expressly cited from the πυρκαῖος (the above-quoted fragment, 218 Herm. = 189 Dind.) obviously belongs to a satyr-play, whereas the few hints we have of the contents of the

1 With Canter, Novae Lectiones vii., 21, Casaubon de satyrice Graecorum poesi, p. 127, and others.
2 The opinion that the Προμηθεύς πυρκαῖος was a different play from the Προμηθεύς πυρφόρος, and that the former was a satyric play, the latter a tragedy, was first brought forward by Hemsterhuys on Pollux ix., 8, p. 1140.
πυρφόρος (the passages will be given immediately) point rather to a tragedy.

Assuming that the trilogy of Prometheus consisted of the three plays Προμηθεύς δεσμώτης, Προμηθεύς λυόμενος, Προμηθεύς πυρφόρος, we have then to inquire whether the Prometheus πυρφόρος was the first or the third of the trilogy. The common supposition, since Welcker, is that the πυρφόρος stood first, and that its subject was the ‘fur tum Lemnium,’ as Cicero (Tusc. ii. 10) calls it,—that is, the stealing of fire from the volcano Mosychlus in Lemnos, the forge of Hephaestus. The three plays of the trilogy would then represent successively Crime, Punishment, and Atonement. But there are two objections to this view. In the first place, the Prometheus Bound presupposes no foregoing play; in its opening scenes the preceding events are narrated in such a way that it is impossible to suppose that these same events had just been represented on the stage. Secondly, the scholion on verse 94, ἐν γὰρ τῷ πυρφόρῳ τρεῖς μυρίδας φησὶ δεδίσθαι αὐτῶν proves not only that the Prometheus πυρφόρος was a tragedy (for in the satyr-play Prometheus, as we have seen, the fire was represented as a novel phenomenon, so that the theft must have just taken place), but also that the punishment of Prometheus preceded the action of that piece, and was there spoken of as an affair of the past (δεδίσθαι).

Accordingly we must consider the Προμηθεύς πυρφόρος as the final play of the trilogy. Promethes must have been celebrated in it as the Attic fire-divinity, the πυρφόρος θεὸς Τητῶν Προμηθεύς of Sophocles (Oed. Col. 55), and the whole may well have closed with the institution of the Προμηθεία and the torch-race, just

1 Unless indeed we evade this conclusion by questionable means. Welcker, for instance, conjectured ἐν τῷ λυόμενον ὑπὲρ τῷ πυρφόρῳ. L. Schiller (Blätter für die bayer. Gymnasien ix., p. 143) supposes that the words of the scholiast had reference to a threat 'δεδίσθαι σε χρῆ' in the mouth of Zeus. Kvicala (Zeitschrift für die öster. Gymnasien, xlviii., p. 501) proposes to change δεδίσθαι into δεδήσθαι.

2 This view was first advanced and urged by Rudolf Westphal, Prolegomena zu Aeschylus Tragedien (1869) p. 207 fig. His only mistake is in believing that in the second play the liberation of Prometheus by Hercules took place against Zeus's will, and that the reconciliation was reserved for the third play. This conflicts with definite statements about the Prometheus Unbound, which we have enumerated above.
as the Orestea closes with the institution of the cult of the Eumenides.\textsuperscript{1} We know nothing of the plot of the Prometheus πυρφόρος, and only a single verse of it,
\[
\text{σιγών θ' ὅπου δεῖ καὶ λέγων τὰ καίρια,}
\]
is preserved (in Gellius xiii. 19. 4).\textsuperscript{2}

IV. Personages, Place, and Scenery.

The figures of Cratos and Bia were taken by Aeschylus from Hesiod’s Theogony, 385 ff., where Κράτος and Βία, along with Ζηλος and Νίκη, are said to be the children of Πάλλας (‘Brandisher,’ ‘Shaker’) and Στόξ (‘Horror’). At the time of the conflict with the Titans, their mother Styx, with the advice of her consort, brought her children to fight on Zeus’s side; henceforth the Styx, in recompense for their service, became the mighty witness of the gods’ oaths (μέγας ὄρκος θεῶν), and her children became inseparable retainers and servants of Zeus. In the play Bía is only a κωφόν πρόσωπον, a dumb personage. Her presence would be unnecessary, if Prometheus were not represented by a wooden figure (see \textsuperscript{65}).\textsuperscript{3} This figure had to be brought upon the scene; and that

\textsuperscript{1} The reconciliation of Zeus and Prometheus is depicted on a large drinking-cup of elaborate workmanship found at Vulci (see Braun in the Bulletino Archeol., 1846, p. 114; Welcker, Alte Denkmäler, iii., p. 194). The painting on the inside of the patera shows Hera seated on a throne, with a sceptre and a flower in her left hand, offering with her right to Prometheus, who stands before her, a cup of nectar, as a token that he is thenceforth to share the banquets of the gods. Prometheus, full-bearded and with thick locks overhanging his forehead, wears the wreath of λυγος on his head, and holds in his right hand a sceptre exactly like Hera’s.

\textsuperscript{2} The statement of the scholiast on Aristides, vol. iii., p. 501, 17, ed. Dindorf, Αἰσχύλος δὲ ἐν Προμηθείς δεξιώτητος γὰρ ἐστὶ κέρδος ἡ σιγή βροτῶν, seems to be a mistake. Compare Carcinus, Frag. 7 (p. 800 Nauck):

\[
\text{τολλοίς γὰρ ἀνθρώποις φάρμακον κακῶν σιγῆ, μάλιστα δὲ ἐστὶ σάφρονος πρόσωπον.}
\]

\textsuperscript{3} In the Προμηθείς λυμένανος the use of a wooden dummy was impossible, because the liberation had to take place; besides, a new costume was required for Prometheus, which should exhibit the results of the new torture to which he was subjected. An actor accordingly must have taken the place of the wooden figure. That Prometheus in the Προμηθείς δεσμώτης was represented by a lay-figure, was observed by Welcker, Aeschyliche Tragödie, p. 30. Compare G. Hermann, Opuscula II, p. 146; C. F. Hermann, de distribuendis personis, p. 60.
this might be done in a manner suitable to the dignity of a god, the poet introduced two brawny forms for the purpose.

Two actors divided the parts between them. The first actor (πρωταγωνιστῆς) took the parts of Hephaestus (see note on 81) and Prometheus; the second (δευτεραγωνιστῆς), those of Cratos, Oceanus, Io, and Hermes. For Aeschylus at this time still worked under the limitation which was afterwards removed through the influence of Sophocles: only two actors were assigned by the state to each poet for the performance of his plays, and consequently only two speaking personages could be brought upon the stage at any one time. But the poet adapts himself to this restriction very skilfully. At the opening of the play Prometheus is silent until after the exit of Hephaestus. This silence is made necessary by the limitation to two actors; at the same time it is highly characteristic and effective that Prometheus under extreme torture lets no sound of anguish escape him. At 81 Hephaestus retires (see note), while Cratos remains to administer a parting rebuke. This allowed time for the actor of Hephaestus’s part, for whom of course no change of dress was necessary, to take his position behind the figure of Prometheus, at the back of the wooden structure built up in front of the rear wall of the stage, to support the movable scenery. Between the several scenes in which Cratos, Oceanus, Io, and Hermes appear, passages of some length are interposed, so that the second actor had time for rest and the assumption of his different costumes.

A not unapt remark about the personages of Aeschylus’s plays is found in the citation ‘ἐκ τῆς μονσυκῆς ἱστορίας,’ contained in the Medicean manuscript. ‘Aeschylus,’ it is there said, ‘has this claim to distinction in tragedy, that he introduces great and august persons. In some of his tragedies, indeed, the action is carried on entirely by gods, as in the plays called Prometheus: for these dramas are manned by the chiefest of the gods, and the characters upon the stage and the chorus in the orchestra are all divine per-

1 Compare the scholiast on 436: σωπώσει γὰρ παρὰ ποιητὴν τὰ πρόσωπα ἡ διὰ αὐθαίρετα, ὡς Ἀχιλλέως ἐν τοῖς Φρυξί Σοφοκλείους [this should be Αἰ- σχύλου], ἡ δὲ συμφωνάν ὡς ἡ Νιδήη παρ᾽ Αἰσχύλω, ἡ δὲ περίσκεψιν ὡς ὁ Ζεὺς παρὰ τῷ ποιητῇ [II. A 511] πρὸς τὴν τῆς Θέτιδος αἰτησιν.
sonages. Of course these divine personages are represented as acting in all respects according to the laws of human nature.

Upon the place where the scene of the play is laid, the scholiast on verse 11 remarks correctly: ἱστεόν ὅτι οὐ κατὰ τὸν κοινὸν λόγον ἐν τῷ Καυκάσῳ φησὶ δεδέσθαι τὸν Προμηθέα, ἀλλὰ πρὸς τοὺς Εὐρωπαίους τέρμασὶ τοῦ Ὀκεανοῦ, ὡς ἅπα τῶν πρὸς τὴν Ἰώ λεγομένων ἐστὶ συμβαλέι. From the narrative of Io’s wanderings, especially from 719, πρὶν ἄν πρὸς αὐτὸν Καυκάσου μόλης, the scholiast has rightly concluded that if Io, after leaving Prometheus, is to make a long and devious journey and then arrive at the Caucasus, she cannot be understood as starting from the Caucasus, consequently the Caucasus cannot be the scene of our play. Now the tragedians, at the outset of a play, usually give some indication of the place, so as to assist the imagination of the spectators. But in the Prometheus no mention is made of the Caucasus; only a dreary, unpeopled region is described, lying at the outermost limit of Scythia (see 117), and near the sea (573), so that Prometheus from his cliff looks out upon the sparkling expanse of water (90, 1088). Scythia in Aeschylus’s time was a generic term for the northern part of the earth, from the Pontus to the Ocean. At the sound of the hammer, as Prometheus is nailed to the rock, the daughters of Oceanus approach: consequently this sea is the Ocean, not the Pontus nor the Maeotis. Furthermore, it is said that Io, when she leaves Prometheus, is to take an Easterly course along the seashore (712), and much later after long wanderings, is to go from the Caucasus southward and arrive at the Cimmerian Bosporus (729). The scene of the play is therefore a wild, rocky, desolate region ‘at the ends of the earth,’ in the north of Scythia close to the ocean. As the poet departed from the tradition in dividing the time of Prometheus’s punishment into two great periods, in order to get, as it were, the frames for two pictures,—so too he has assumed two different places for the
punishment,¹ to secure the desirable change of scenery for the second play. The punishment on the Caucasus is dramatically heightened by the appearance of the eagle; the earlier punishment is rendered more impressive by the loneliness of the spot and its remoteness from the civilized world.²

The scenery represents a rocky eminence with a cleft or gorge (φάραγξ). The right περίκτος shows the sea, the left a barren mountainous region, intersected perhaps by torrents (89). The figure of Prometheus, after being nailed to the cliff in an upright posture, remains hanging there, rigid and motionless (see note on 87). The wild scenery, the costumes and masks of Cratos and Bia (ὁμοεμβλήματα, 78), the smith’s tools and the iron clamps and bands with which Hephaestus appears, the ring of the hammer, the extraordinary way in which several of the characters make their entrance,—the Oceanids in a winged chariot, Oceanus riding on a winged steed, and the horned Io suddenly rushing up the rocky slope,—all these worked together to heighten the weird effect of the play and to excite in the spectators mingled feelings of terror, suspense, and compassion.³

V. ON THE DATE OF THE PLAY.

The sole hint afforded us for determining the time when the Prometheus was composed is the reference in 367–369 to the eruption of Aetna in Olympiad 75, 2 = 479–8 B.C. That the play is not one of the last works of the poet seems likely from the freshness of its diction, the simplicity of its structure, the limitation to two actors, and furthermore from the digressions and

¹ Compare Frag. III. of the Προμηθευς λυσόμενος, 28.
² If we compare the words ξηρατον εἰς ἑρμαρα in 2 with the description in Soph. Phil., 2, βροτοῖς ἀκαρτοῖς οὐδ’ ἐισομείνη, it is easy to suspect that Sophocles, in laying stress on the loneliness and desolation of Philoctetes (a trait praised by Lessing for its effectiveness), borrowed the idea from the Prometheus of Aeschylus. The scholiast also notices the resemblance of the two passages.
³ Adding to this the recital of Io’s adventures, we see why Aristotle (Poet. 18, p. 1450 a) cites the Προμηθεύς along with the Φορκίδες as an example of the τερατώδες in dramatic art.
the descriptions of material phenomena which the poet has allowed himself in the passages relating to Atlas and Typhon, and in the scenes with Io and Heracles. On the other hand, several considerations are against the assumption of a very early date: the metrical structure of the lyric parts, the moderate length of the choral passages, and the proportion they bear to the dialogue parts, the occurrence of a solo for an actor (ἀπὸ σκηνῆς), the character of the metres,—all seem to point to a later period of tragic art. From all this, however, it does not necessarily follow that the Prometheus is to be counted one of Aeschylus's latest plays. In fact, the evidence only amounts to this, that the Prometheus, in form and in substance, stands alone among the few preserved dramas of Aeschylus, and in this isolated position it may, so far as we can see, belong either to an earlier or to a very late part of the poet's career.

1 Compare R. Westphal, Griechische Metrik, 1868, p. xlvii, and Prologomena zu Aeschylus, pp. 8 and 191; R. Engelmann, Philologus, xxvii, p. 739. J. Oberdick, Jenaer Litteraturzeitung, 1878, Art. 380, assumes, following Westphal, that the play was revised and altered, for the purpose of a second performance, about the year 426, by Euphorion, the son of Aeschylus (Suidas s.v. Ἐυφόριον; Quintil. x, 1, 66), basing this opinion especially upon the use of the word σφιστῆς in 944. Compare H. Kramer, Prometheus vicentum esse fabulam correctam, Freiburg, 1878; A. Roehlecke, Septem adv. Thebas et Prometheus vicentum esse fabulas post Aeschylum correctas, Berlin, 1882; Theodor Heidler, de compositione metrica Promethei fabulae Aeschyleae capita IV, Breslau, 1884. — R. Förster, de attractionis usu Aeschyleo (Breslau, 1866), p. 44, urges the use of attraction in relative clauses, 448, 963, 984, as a proof of a late date. But this attraction must be recognized, in spite of Förster's objections (p. 17), in Pers. 342, φιλῶς μεν ἢν ἢν ἢγε πλῆθος, and in Sept. 310, ἤσων ησω (compare p. 21). —

As little weight have the arguments of E. Martin, de responsumibus diversi apud Aeschylum (Berlin, 1867), p. 71; namely, the interposition of interjections (742) and of lyric metres (115, 117) between the trimeters, the occurrence of conjunctions at the end of a verse, closely joining one trimeter to another (for instance, 61, 104, 259, 341, etc.), the interruption of a dialogue between two persons by speeches of the chorus (see 631, 698, 745, 782, 819). — A. Schmidt, de caesura media in Graec. trimetr. iamb. (Bonn, 1885); p. 19, observes that the Persians, Aeschylus's earliest extant play, has the most verses which divide themselves into two equal parts (like 640 of our play), and makes this a criterion of the age of the Prometheus; he puts the play, with two such verses, on a line with the Septem (Olymp. 78, 1 = 467 b.c.), which has one. As a matter of fact, the Prometheus has only one, since in 770 Dindorf's correction cannot be regarded as right.
INTRODUCTION.

In the Supplices, Persians, and Seven against Thebes, the ratio of the choral parts to the dialogue is about 1:2; in the Oresteia it is 1:3; in the Prometheus, on the contrary, it is 1:7. But long choral songs would have been out of place, since Prometheus remains on the stage during the whole play. In one place (436 ff.) the poet thinks it necessary to excuse his silence during a choral passage. The time needful for the second actor’s changes of costume is secured, according to the ancient fashion, by long colloquies between Prometheus and the leader of the chorus (see 193, 436, 907).

Of all the plays of Aeschylus, the Prometheus has the greatest number of anapaests in the first foot of the trimeter,—12 cases out of 30, not counting proper names (see note on verse 6). None of these anapaests, however, consist of a tribrachic word made anapaestic by position, like Pers. 343, ἐκατὸν δὴς, κτει. In general the structure of the trimeter is very careful (see notes on 2, 18, 116, 730); the tribrach in the fifth foot is found only once (52), whereas in the Persians (performed Olymp. 76, 4 = 472 B.C.) several cases of this occur (see Pers. 448, 492, and especially 501). Besides, a considerable number of the resolutions in the Prometheus must be laid to the charge of the unusual and peculiar subject-matter (see note on 715). We see, therefore, that the structure of the trimeter in our play shows only a single peculiarity, and on the whole favors the supposition of an earlier date.

Altogether, then, nothing stands in the way of the belief that the Prometheus was composed and performed at a time when the remembrance of the destructive eruption of Aetna was still fresh; that is to say, not very long after Olymp. 75, 2 = 479–8 B.C.¹

¹ W. Christ, die Aetna in der griechischen Poesie (Sitzungsbericht der k. bayr. Akad. Wiss., philos.-philol. Classe, 1888, pp. 340 ff.), compares the description of the volcano, Prom. 351 ff. with that in Pindar, Pyth. I. He finds Pindar’s description the more vivid; and only in respect of the ποταμὸς πυρός does he give the preference to Aeschylus, Pindar having conceived of the fiery streams as being inside the mountain. Christ prefers to put the eruption in 475, following Thuc. iii., 116, rather than in 479–8 with the Parian Marble; but he concedes that the eruption may have lasted from 478 to 475, so that both dates would be right. He conjectures that the Prometheus was produced in Athens soon after Aeschylus’s return from Sicily, somewhere about 468.
ΑΙΣΧΤΛΟΤ

ΠΡΟΜΗΘΕΤΣ

ΔΕΣΜΩΤΗΣ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΚΡΑΤΟΣ (ΚΑΙ ΒΙΑ). 2
ΗΦΑΙΣΤΟΣ. 1
ΠΡΟΜΗΘΕΥΣ.
ΧΟΡΟΣ ΟΚΕΑΝΙΔΩΝ.
ΟΚΕΑΝΟΣ.
ΙΩ Η ΙΝΑΧΟΥ.
ΕΡΜΗΣ.

ΤΥΠΟΘΕΣΙΣ.

Προμηθέως εν Σκυθία δεδεμένου διὰ τὸ κεκλοφέναι τὸ πῦρ πυρθάνεται ἵνα πλανώμενη ὅτι κατ’ Ἀίγυπτον γενομένη ἐκ τῆς ἑπαφῆς τοῦ Διὸς τέχναι ὑπὸ "Επαφον. Ἐρμής δὲ παράγεται ἀπειλῶν αὐτῷ κεραινωθῆσης, ἐὰν μὴ εἴπῃ τὰ μέλλοντα ἔσθεθαι τῷ Διί. προέλεγε γὰρ ὁ Προμηθεύς ὡς ἐξοθήσεται ὁ Ζεὺς τῆς ἀρχῆς ὑπὸ τίνος οἰκείου νικῶν. τέλος δὲ βροντῆς γενομένης ἀφανῆς ὁ Προμηθεύς γίνεται.

Κεῖται δὲ ἡ μυθοποία ἐν παρεκβάσει παρὰ Σοφοκλεῖ ἐν Κολχίσι, παρὰ δὲ Εὐρυπίδη ὡλος ὁ κεῖται. ἦ μὲν σκηνῆς τοῦ δράματος ὑπόκειται εἰς Σκυθία ἐπὶ τὸ Καυκάσιον ὄρος. ὃς ὁ δὲ χορὸς συνέστηκεν ἐξ Οκεανίδων νυμφῶν. τὸ δὲ κεφάλαιον αὐτοῦ ἔστι Προμηθέως δέσις.

Ἱστέον δὲ ὅτι οὖ κατὰ τὸν κοινὸν λόγον ἐν Καυκάσῳ φησὶ δεδόθαι τὸν Προμηθέα, ἀλλὰ πρὸς τοὺς Εὐρωπαίους μέρεσι τοῦ Οκεανοῦ, ὡς ἀπὸ τῶν πρὸς τὴν Ἡ τῶν λεγομένων έξεστι συμβαλεῖν.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΚΡΑΤΟΣ.

Χθονὸς μὲν εἰς τηλουρὸν ἥκομεν πέδουν,
Σκύθην ἐς οἴμον, ἀβροτον εἰς ἑρμίαν.

1-127: Prologue (πρόλογος).
1-87: First Scene. Cratos and Bia, dragging the figure representing Prometheus, enter on the left; Hephæastus with smith's tools accompanies them.

1. χθονὸς πέδου: poetical periphrasis for χθόνα. Cp. Suppl. 260 χώρας ἀπίας πέδου, 662 πέδον γὰς, Pers. 488 γῆς Ἀχαιῶν πέδου. In such expressions, the adjective does not agree with the genitive, but with the substantive which makes the periphrasis, because this substantive forms one idea with the genitive. See below, 91, 110, 823; also Sept. 304 τοῦ ἄμφιππος γαῖας πέδου, Eur. 292 χώρας ἐν τόποις λιβυστικοῖς, 320 ματρέων ἄγνωμα κύριον φῶνο, 718 πρωτοκόλλοι: πρωτοκόλλοι ʿΙδέονοι. — μὲν: answered by σοί δέ in 3; the first part of the task (bringing Prometheus to the spot) is contrasted with the second part (nailing him to the rock). “We have done our duty, and here we are (ἵκομεν), now you must do yours.” — τηλουρόν: this accent is expressly attested by the grammarian Arcadius ἐπὶ τόνων, p. 73, 6. τηλουρός is formed from τηλοῦ as το-ρος from τόνος. Others derive the word from τήλε and ὄρος (οἶρος) boundary, so that it means cuius termini pœcul sunt; or from τῆλε and οἴμον space (cp. Curtius Etym. p. 346); but these derivations would require the accent τῆλουρος.

2. Σκύθην: here used adjectively, as in 417. So Sept. 817 Σκύθην σιώδρην, Eur. Rhes. 426 Σκύθης λέως, Martial iv. 28, 4 Scythas zmaragdos. Cp. also 805; Ag. 109 Ἔλλαδος ἤθες, Prom. Solut. Frg. X. 9 below Λιγνω στρατόν, Frg. 322 Κούρητα λαόν. See also note on 761 below.—οἴμον: originally road, then strip, tract; cp. ll. xi. 24 τοῦ δ' (sc. θάρρης) ἦτοι δέκα οἴμοι ἔσσαν μέλανοι κυάνου, ten stripes of blue steel.—ἀβροτον: ἀπάνθρωπον, Hesych. Hermann, following Buttmann Lexil. I. p. 136, thinks this use of ἀβροτον a blunder, due to a misinterpretation of the Homeric νῦξ ἄβρατη (II. xiv. 78), which was wrongly explained by some of the ancients as the time “when mortals are not abroad,” καθ' ἐν ἀρτοὶ οὐ φοινῶσι, whereas it is really an equivalent of νῦξ ἄμβροτος (Od. xi. 330), νῦξ ἄμβροσι. But this is not necessary. As ἀπάνθρωπος means both unmanly and destitute of men, ἀπάνθρωπος both inhuman and deserted of mankind, so ἀβροτον means immortal and void of mortals. — Similar resol-
τὰς σοι πατὴρ ἐφείτο, τόνδε πρὸς πέτρας Ἰσχυλος

5 ὑψηλοκρήμνους τὸν λεωργὸν ὁχμᾶσαι ἀδαμαντίνων δεσμῶν ἐν ἀρρήκτοις πέδαις.

In the third foot occur eight times in this play. The tribrach in the first foot always consists of a single word (see on 116); but in the second and fifth, and still more in the third and fourth feet, the first short of the tribrach is usually the final syllable of a word, or a monosyllabic particle closely connected with the preceding word (τὲ 351, γέ 746, δὲ 993). In the third foot, the caesura thus made is followed, in six of the examples, by a word consisting of three short syllables; in the other two cases a proper name of four syllables follows (Κλεισίαν 351, Πάνως 840). — The repetition of the proposition gives to ἥψαντε σοι ἔπιθεν καὶ ἀβροτὸν ἐρήμων, which otherwise would be close appositives, more the air of two separate statements. See Krüg. I. § 57, 10, 4. — The scholiast remarks on this verse: τὸντο ἐν τῷ ἀπαραμβήκτον τοῦ δυσερημένου καὶ δοφακῆς τοῦ αὐτὸ περὶ φιλοτήτου λέγει. Cp. Introduction, p. 25, footnote 2, and verses 20, 270; also Ar. Ach. 704, ξυμπλακέντα σὺ τήν σκυθῶν ἐρήμων. 3. Ἡφαίστε, σοι δὲ: for σοι δὲ, Ἡφαίστε. The vocative is often placed first in this way, to attract more promptly the attention of the person addressed. Cp. Od. xvi. 130 ἄπτα, καὶ δὲ ἔρχετο θέσσαν, Ι. i. 282 ἁγιείνη, καὶ δὲ παῦε τενίν μένος, vi. 429 Ἕκτωρ, ἅπατα καὶ ἔστι σοι πατὴρ. Frequent in Sophocles: cp. Ai. 1409, El. 150, O. T. 203, 1096, 1503, O. C. 237, 332, 607, 592, Ant. 1087, Phil. 799. Also [Plato] Theages 127 6 ὥ σώκρατες, πρὸς σὲ δὲ ἤ δὲ ἦν ἐν δὲ μετὰ τοῦτο λόγος.—μέλαιν: personal; ἐπιστολᾶς is its subject. See Krüg. I. § 47, 11, 5 and II. § 47, 11, 2. — ἐπιστολᾶς: = ἐπιστολᾶς, commands. Cp. Suppl. 1012 φυλάξαι τάδ' ἐπιστολᾶς πατρός, Pers. 783 κοι μημονευεῖ τὰς ἐμὰς ἐπιστολὰς, Frg. 428 ἄκου ἐν τὰς ἐμὰς ἐπιστολὰς.

4. πατὴρ: is said of Zeus not only by the menials, 40 and 53, and by Hermes, 947, 984, but even by Hephaestus, 17.

5. λεωργὸν: κακοῦργον, παιοῦργον, ἀνδροφόνον, Hesych. Of these, the interpretation παιοῦργος agrees exactly with the derivation of the word from λέω, an adverb which the ancient lexicographers explain by τελως, πανελως, ἐπαν. Cp. Archil. Frg. 112 Bergk λέωσ γὰρ οὐδὲν ἐφρόνεον = πάντωσ γὰρ οὐδὲν ἐφρόνεον, and the words λεός, λεόλεβος = πανός, πανόλεβος. Accordingly λεωργὸς signifies one who acts recklessly, in distinction from one whose conduct is regulated by principle. Cp. Archil. Frg. 88 πάτερ Ζεὺς, σοὶ μὲν οὐρανοῦ κράτος, σοὶ δὲ ἔργα ἐπὶ ἄνθρωπων ὄρας λεωργὰ καὶ θευματα, Χελ. Μεμ. i. 3. Ο αὐτῶν θερμομορφῶταν εἶναι καὶ λεωργότατον. Hesychius gives also the form λαοργός (with the interpretation ἀνάσιος· ζεικολ). The adverb λέως is related to the intensive prefix λά- (λάμαχος, λακατατύγχων, λακατάφρατος) as λεός is to λάος, νεάς to νάος.

6. ἀδάμαντιόν: ἀδάμας· γένος σιδήρου, Hesych. Cp. 64; also Pind. Pyl. iv. 125 κρατεροῖς ἀδάμαντος δήθεν ἔδωσ, with iron nails, Pind. Frg. 88 ἐξ ἀδάμαν-
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας,
θυγγοῖς κλέφας ὀπασεν· τοῦσδε τοι
ἀμαρτίας σφε δὲι θεοὶς δοῦναι δίκην,

10 ὡς ἄν διδαχῆ ἐκ τὴν Δίως τυραννίδα
στέργειν, φιλανθρώπου δὲ παύσθαι τρόπου.

ΗΦΑΙΣΤΟΣ.

Κράτος Βία τε, σφῶν μὲν ἐντολή Δίως
ἔχει τέλος δὴ κούδεν ἐμποδῶν ἐτε.
ἔγω δ’ ἀτόλμος εἴμι συγγενῆ θεόν

tos ἡ σιδάρου. The meaning diamond
is not found before Theophrastus
36 ἀμφὶ δὲ ποσι πέδας ἔβαλε χρυσέας
ἀρρήκτους ἀλότους, 19 below διαλυ-
τοις χαλκέωις. πέδαι are fetters,
desmā bonds, a more general term.
The reverse combination in Eur.
Ag. 850 πῆμα νόσου, Pers. 543 λέκ-
τρων εἶναι. — Aeschylus admits an
anapaest only in the first foot of the
trimeter. The one exception is Sept.
569, where the proper name could
hardly have been otherwise brought
into the verse. (In 840 below there
is no anapaest; see note.) This ana-
paest, like the trochaeb and dactyl in
the same place (see on 2 and 780),
is never divided between two words:
it generally consists of a trisyllabic
word, but sometimes of the beginning
of a longer word, as here and 64, 353,
796, 806, 811. There are thirteen
such anapaest in the Prometheus.

7. τὸ σὸν ἄνθος: τὸν σὸν κάθρον,
Schol. In Theognis 452, the ‘clear
lustre’ of gold is called its καθαρὸν
ἄνθος. — παντέχνου πυρὸς: cp. 110,
and Xen. Mem. iv. 3. 7 τὸ δὲ καὶ τὸ
πῦρ πορ’ σαι ἡμῖν, ἐπίκουρον μὲν ψόχους,

ἐπίκουρον δὲ σκότους, συγεργὺν δὲ πρὸς
πᾶσαι τέχνης καὶ πάντα ὄσα ἰδελάς
ἐνεκα θυγγοὶς κατασκευάζονται, Plat.
Prot. 321 c ὃ Προμηθεὺς . . . κλέετε
Ἡφαῖστον καὶ Ἀθηνᾶς τὴν ἐνεκτυχον
σοφίαν σὺν πυρλ. — πυρὸς σέλας: said
by Homer Il. xix. 375. Cp. Hesiod
Theog. 560 κλέφας ἀκαμάτου πυρὸς
τηλέσκοπον ἄργυρον.

9. σφῆ: = αἰτῆ, as Sept. 615, Soph.
Ai. 51, O. C. 40, Troch. 234, Eur. Ion
54, 71, and often. The tragedians
use σφῆ for the accusative singular
as well as plural, whereas in Homer
it occurs only as plural. Krüg. II.
§ 51, 1, 14.

10. ἄν: in final clauses after ὡς
and ὅτως, very common in Attic; cp.
654, 706, 824. Aristophanes always
uses ὡς ὡς, and in Attic inscriptions
ὅτως ἄν is frequent.

11. φιλανθρώπου κτῆ.: that is,
“turn his affections away from men
to a worthier object.”

Soph. O. C. 1780 πάντωσ ἐχει τάδε
κύρος (= κεκύρωσι). — οὐδὲν ἐμποδῶν:
nihil vos detinet.

14. συγγενῆ: the scholiast explains,
tὸν ἀπὸ μᾶς ὄρμαμένου τέχνης, that
is, “my fellow-craftsman.” Rather
we must understand the word of
δῆσαι βία φάραγγι πρὸς δυσχεμέρῳ
πάντως δ' ἀνάγκη τῶν ἐμοῦ τόλμαν σχεθεῖν
ἐνωριάζεις γὰρ πατρὸς λόγους βαρύ.

τῆς ὀρθοβούλου Ῥθέμδος αἰσυμήτα παῖ,
ἀκοντά σ' ἄκων δυσλύτοις χαλκεύμασι

προσπτασσαλέοντω τῷ ἀπανθρώπῳ πάγω,
ἐν' οὕτε φωνῇ οὕτε τούτοις ηὐρήνα βροτῶν.

blood-relationship; cp. 39, 289. Hephæstus is the son of Zeus and Hera (Π. i. 577 ff.), or according to Hesiod Th. 927, the fatherless son of Hera; Prometheus is the son of Themis. Now Themis is the daughter of Uranus, and Hera his grand-daughter.

17. εἰωριάζεις: ὀλγωρείν, μὴ ἔχειν φροντίδα, παρακολούθειν, Hesych. One who is confident and unconcerned (εὐφροσύνη, securus) in executing a duty, is apt to take less pains. Cp. our colloquial expression ‘take it easy.’

18. Ῥθέμδος: see Introduction, p. 17.
— αἰσυμήτα: contrasted with ὀρθοβούλον. αἰσυμήτης, of towering thoughts, is one who in his shrewdness and sagacity aspires to too lofty things. Cp. εὐθυνος θέμις, Pind. Isth. vii. 32.
— The dactyl substituted for the third lAmybus of the tragic trimeter is very frequent; whereas in the first foot Aeschylus uses it seldom, and chiefly in proper names (730). In this play the dactyl in the third foot occurs eighteen times: it is always divided in the middle by the caesura, its long first syllable being either the end of a polysyllabic word, or a word of one syllable closely connected with the foregoing (δὲ 1009, τίς 1027). Cp. note on 2.

19. ἐκοντα ο' ἄκων: cp. 671 ἐκονοσαν ἄκων, 218 ἐκήθω ἐκόντει, Eur. Cyc. 258 ἐκών ἐκώσι, Ἡγγ. 319 οὖς ἐκώσιν ἂν ἡκών. The poets are very fond of repetitions like this, in which the same word is twice used, referring to different persons. Further instances are Od. v. 155 παρ' οὖς ἔθελον ἔθελοσ — οὖς ἔθελον παρ' ἔθελοσ, iii. 272 τὴν δ' ἔθελον ἔθελοναν ἀνήγαγεν, v. 97 εἰρωτ' μ' ἔλθοντες θε' θε' οὖς, Aesch. Cho. 39 παρ' φίλης φίλωσ φέρειν γυναικός ἄνδρι, and below 29, 192, 270, 762, 921.

20. ἀπανθρώπω: see note on ἐβροτοῦ, 2. The idea is further expanded in the next verses. ‘Eximia arte cumularit poeta infinitam mali magnitudinem’ (Herrmann).—πάγος: Hesychius has the gloss πάγοις αἱ ἔσχαι τῶν πατρῶν καὶ τῶν ὀρῶν. Cp. Od. v. 411 ἐκολοθαν μὲν γὰρ πάγοι δέξεις.

21. τοῦ: the pronoun τίς, like the prepositions, is often, in poetical diction, placed in the second member of a disjunctive sentence, when it really belongs to both members. Cp. 156; Soph. Anh. 257 οὕτε θηρὸς οὕτε του κυνῶν, Eur. Hec. 370 οὕτε ἐλπίδος γὰρ οὕτε του δόξης, Soph. Trach. 3 οὕτ' εἰ χρηστός οὕτ' εἰ τῷ κακός, 1264 σπαραγμῶν η τιν' ὀφθαλμός, O. Τ. 816 ὥς μὴ ἔξων ἔξωσεν, μὴ ἄστω τινα δύναις δέξασθαι, Od. iv. 87 οὕτε ἀναλ ἐπιδεινεῖς οὕτε τι ποιμήν, Solon Frg. 4, 12 οὕτ' ἔρνων κτενῶν οὕτε τι δησιοῖνοι δεῖδομενοι. See on 458.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

δήμευ, σταθευτός ὑ ἠλίων φοίβη φλογὶ
χροιᾶς ἀμέλεις ἀνθος· ἀσμένω δὲ σοι
ἡ ποικιλεύμων νῦξ ἀποκρύψει φάος,

22. δήμευ: belongs by zeugma to
φωνήν as well as μορφήν: neither a voice
(shalt thou hear) nor yet a form shalt
thou see. Cp. Suppl. 1006 πρὸς ταῦτα
μὴ πάθωμεν ὅπως πᾶνος, πολὺς δὲ
πάντος ἡ ὁ δικαίωσα ἦδρον διαλ. 'Frequentis-
sime hoc it ubi grammatici αἰσθήσων
ἀπίστως ἄμφως poni aient, quibus in
locis cum nomine notio verbi congener-
eris tacite comprehenditur' (Lobeck).
— σταθευτός: φλογιζόμενος· σταθευν
γὰρ τὸ κατ᾽ ὁλίγων ὅπταν φανεὶ ἀττι-
κόλι, Schol. σταθευτός· περιλογιζόμενοι
ἡρέμα, Hesych. That is, scorched.
From στάθη and εἶναι. — After 15 (ὑ-
σχεμήρων) we should expect rather
the baleful effects of cold to be men-
tioned. But a Greek's imagination
would be more vividly affected by a
description of the sun's scorching
heat; the allusion to cold follows
later (25). — φοίβη: cp. φοίβον δίδωρ
Hesiod Frg. 78. φοίβος δὲ δὴπα τὸ
καθάρον καὶ ἄγνων οἱ παλαιοὶ πᾶν ἀνθρώ-
πον Plut. Mor. 493 c. — Notice the
alliteration φοίβη φλογὶ, and cp. Sept.
651 φλόγα στὶν φοίβῳ φιλέοιν, Ἀγ. 499
φῶς ἐφήσωσεν φρέας. — This passage
seems to be paradox in a fragment
1484, 27, ἵναν δὲ τὴν στὶν ἡλίον λάμ-
πων φλογὶ ἀγιατισίσει.

23. χροίας: χροία, corresponding to
Ionic χροῆ, is an older and less trite
form for the common χρόα. Similarly
we have πολά and πῖα, ῥόδα and
ῥόδα, στοῦα (Ar. Eccl. 676, 684, 686)
and στοῦ. — ἀνθός: used as here of
the color of the flower in Solon Frg.
27, 5 τῇ τριτάρε τὸ γένειον ἀποκρύψει
ὡς γωνων λαχνοῦται χροῖας ἀνθος
ἀμείβομενος, Theodectes Frg. 17

24. ποικιλεύμων: from ποικίλος and
ἐίμα. ποικίλον ἐνθυμά ἐξουσια, διὰ τὸ
πετυχόλαι ποίες ἀστρον, Schol. For
ποικίλος, cp. Soph. Trach. 94 αἰδία
νῦς, Eur. Hel. 1096 ἀστέρων ποικιλματα,
Frg. 596 ἀφρατα νῦς αἰδιόξεως ἀκρτοῦ
τῆς ἀστρόν ὄχλου. For the second
part, ἐίμα, cp. Eur. Ion 1150 μελαμπελο-
νῦς, Orph. Argonaut. 1031 νῦς ἀστροχι-
τῶν (511 μὴν ἀστροχιτῶν), Claudian
Rapt. Proserp. ii. 363 νοχ πίκτη
σιν αἰσθ. — ἀποκρύψει: initial κρ, with
the aid of the ictus, makes a long syl-
lable; cp. 659 below θευρότους, Eur.
403 ἀτρον, Pers. 217 ἀπτροτην, 395
ἐπέφελεν. — ἀποκρύψει φῶς: Archil.
Frg. 74 Ζεὺς πατὴρ Ὁλυμπίων ἐκ με-
σιμμηρίς ἠθηκε νῦκτι ἀποκρύψας φῶς
ἔλιου λάμποντος.
28. ἀλὰ δὲ κτῆ.: the sense is, "ever will some evil be with thee, the pain of which shall make thee wretched," "one evil will ever be followed by another."

27. ὁ λαφήσων: cp. Soph. Ant. 261 οὖτ' ὁ καλύσων παρῆν, Εἰ. 1197 οὖτ' οὐπαρήξων οὖτ' ὁ καλύσων πάρα. See also 771 below; Soph. Phil. 1242 τίς ἔσται μ' οὐκιοσαλῶσως τάδε. The scholiast wrongly understands a particular person (Heracles). ὁ λαφήσων is here transitive, in 376 intransitive. In this use of the participle the object is commonly omitted.—οὐ πέφυκε πω: οὐσὶν separated, as in 511, Pers. 179, Cho. 747, Eum. 590, Frg. 280, 5. In saying thy deliverer has yet to be born, Hefastus means only, "no living soul can deliver thee."

28. ἐπηύρου: of the verb ἐπαυρήσκομαι only the second aorist ἐπηύρωμαι is used by the tragic poets. ἐπηύρου is here ironical; such reward thou didst reap! C. P. II. i. 410; and xv. 16 οὐ μᾶν οἶδ' εἰ ἀπε κακοφαφής ἀλεγεινής πρώτῃ ἐπαυρήση, καὶ σε πληγήσῃν ἰμάσσα σε.

29. θεὸς θεῶν (see on 19): said with reference to ἁρπαγής. The gods have a common interest as opposed to mortals. θεῶν modifies τιμᾶς.—ὑποτήρησων: cp. 174, 560.

30. τιμᾶς: distinctive possessions, privileges, prerogatives, like γέρα, 107. See on 226.—πέρα δίκης: this, in the mouth of the well-disposed Hefastus, must be taken as expressing the poet's own sentiment.

31. ὑπορήσεις: said in reference to the sleeplessness mentioned in the next verse. A ὑπορής is forbidden to sleep.—ἀτερπή: cp. ἔξηλον 148; Od. xi. 94 ὕφα πολύν νέκνας καὶ ἀτερπέα χώρου.


33. πολλοὺς δ' ὑδρυμοὺς: προαγα- φόνει τὰς μονοδίας αὐτοῦ, Schol.

35. νέον: adverbial. See Krüger II. § 40, 6, 7. The same thought recurs 96, 149, 310, 389, 942, 955.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΚΡΑΤΟΣ.

εἶν, τὶ μέλλεις καὶ κατοικτίζει μάτην; 
τὶ τὸν θεὸς ἔχθιστον ός στυγείς θεόν, 
ὅστις τὸ σὸν θυγατέρι προύδακεν γέρας;

ΗΦΑΙΣΤΟΣ.

τὸ συγγενές τοι δεινὸν ἦ θς ὀμιλία.

ΚΡΑΤΟΣ.

40 σύμφημ’, ἀνήκουστεῖν δὲ τῶν πατρὸς λόγων 
οἶν τε; πῶς οὐ τοῦτο δεμαίνεις πλέων;

ΗΦΑΙΣΤΟΣ.

αἰεὶ γε δὴ νηλῆς γνὰ καὶ θράσους πλέως.

ΚΡΑΤΟΣ.

ἀκος γὰρ οὐδὲν τόνδε θρηνεῖσθαι· σὺ δὲ 
τὰ μηδὲν ἀφελοῦντα μὴ πόνει μάτην.

38. προύδακεν: like κλέφας ὁπασεν, 
8.— Cratos begins this angry collo-
quy with three verses (cp. 613), but 
afterwards speaks regularly two; He-
phaestus speaks single verses through-
out, in accordance with his gruff and 
blunt-spoken nature. — ὁστις: has a 
qualitative force, one who betrayed 
(was such as to betray) = since he be-
trayed. So 759; Pers. 744 παῖς δ' 
ἐμός ταῦτ' οὐ κατειδὼς ἡμεῖς νέφεθανε, 
ὅστις ... ἡμεῖς.

39. δεινὸν: mighty, a mighty influence. 
Cp. Sept. 1031 δεινὸν τὸ κοῦνα 
σπλαγχνὸν ὁ περικάμεν, Soph. El. 770 
δεινὸν τὸ τίτκειν ἐστίν, Eur. Andr. 985 
τὸ συγγενές γὰρ δεινὸν, Phoen. 355 δει-
νὸν γυναῖκι αὶ δὲ ἀδινὸν γοραλ, Iph. 
A. 917 δεινὸν τὸ τίτκειν καὶ φέρει φίλ-
τρον μέγα.—ņμιλία: Quint. Decl. 321 
consequ biodo alienos etiam ac 
nulla necessitudine inter se 
coniunctos componere et ad-
stringere officiis potest.

41. οἶν τε; licet? is it allowa-
bles? Cp. Ar. Thesm. 3 οἶν τε ... 
πορα σοῦ πυληθαί; may a body ask? — 
πῶς οὔ: cp. 589, 759; Soph. Ai. 677 
 bindActionCreators δὲ πῶς οὐ γνωσιμεθα 
σωφρονεῖς; 
Ar. Nub. 398 καὶ πῶς, ἐπερ βάλλει 
τοὺς ἐπισκόπους, δὴν οὐχι ζιμων' ἐνέ-
πηθεν; Isocr. Paneg. 176 πῶς οὔ 
χρη διαλύειν ταύτας τὰς ὁμολογίας; — δε-
μαίνεις: refers to the foregoing δεινὸν.

42. The first and second persons 
of εἰμὶ are less often omitted, yet see 
178, 246, 320, 378, 987. Only with 
ἐτοιμος is the omission common; here 
it occurs even though ἔγω is left out. 
Cp. Soph. Ai. 813 χωρεῖν ἐτοιμος (sc. 
εἰμὶ), O. T. 92, Eur. Med. 612. In 
475 below, the missing σό can be sup-
plied from the preceding σεισμὸν. See 
Kruger I. § 62, 1, 5.
AIΣΧΥΛΟΥ

ΗΦΑΙΣΤΟΣ.

45 ὁ πολλὰ μισθεῖσα χειρωναξία.

ΚΡΑΤΟΣ.

τί νυν στυγεῖς; πόνων γὰρ ὡς ἀπλῶ λόγῳ
tῶν νῦν παρόντων οὐδὲν αἰτία τέχνη.

ΗΦΑΙΣΤΟΣ.

ἐμπας τις αὐτὴν ἄλλος ὦφελεν λαχεῖν.

ΚΡΑΤΟΣ.

ἀπαντ' ἐπαχθῆ πλὴν θεοὶ κυριανεῖν.

50 ἐλεύθερος γὰρ οὖτις ἐστὶ πλὴν Διὸς.

ΗΦΑΙΣΤΟΣ.

ἐγνωκα τοῖσδε, κοῦδὲν ἀντειπεῖν ἔχω.

ΚΡΑΤΟΣ.

οὐκοῦν ἐπείξει τᾷδε δεσμὰ περιβαλεῖν,

ὡς μὴ σ' ἐλινύοντα προσδέρχθη πατήρ;

ΗΦΑΙΣΤΟΣ.

καὶ δὴ πρόχειρα ψέλια δέρκεσθαι πάρα.

46. νῦν: in tragedy this word stands for all genders, in singular and in plural. G. 395, 1; H. 261 D a.

ἀπλῶ λόγῳ: equivalent to ἀπλῶς εἰπεῖν, to speak plainly, bluntly.

48. ἀλλος τίς ὦφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.

49 f. The sense is, “another station would have another burden: every one is bound to service and obedience save Zeus, the sovereign ruler; he alone commands all and obeys none” (ὁτ' ἄρχεις οἴτινος θεός, Suppl. 595).—ἐπαχθῆ: vexations, disagreeable. —κυριανεῖν: with dative, like ἄρχειν 940, ἐπιστρέφει εὐραφεῖ Pers. 241. See Krüger II. § 47, 20, 3.

52. δεσμὰ περιβαλεῖν: resolution in the fifth foot is very rare in tragedy. This is the only case in the Prometheus, See on 2.

53. ἐλινύοντα: ἐλινύω is absolute here, but is construed with a participle in 529.

54. ψέλια: the best manuscript has ψέλια, others ψέλια. Ammonius gives the distinction: ψέλια μὲν τὸ τοῦ Ἡπτοῦ, ψέλιον δὲ τὸ ἀκροὶ βραχξοὶ περι-

τιβέμενον κόσμων. With such bracelet-like clamps Prometheus is fastened in the paintings described in the Intro., p. 5, footnote 3.—δέρκεσθαι: said with reference to προσδέρχθη above.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΚΡΑΤΟΣ.

55 βαλών νῦν ἁμφὶ χερῶν ἐγκρατεῖ σθένει ραίστηρι θέινε πασσάλευε πρὸς πέτραις.

ΗΦΑΙΣΤΟΣ.

περαίνεται δὴ κοῦ ματὰ τούργον τόδε.

ΚΡΑΤΟΣ.

ἀρασσε μᾶλλον, σφίγγε, μηδαμῇ χάλα. δεινὸς γὰρ εὐρεῖς καὶ ἀμηχάνων πόρον.

ΗΦΑΙΣΤΟΣ.

60 ἀραρεν ἦδε γ’ ὠλένη δυσεκλύτωσ.

ΚΡΑΤΟΣ.

καὶ τῆνδε νῦν πόρπασον ἀσφαλῶς, ίνα μάθῃ σοφιστῆς ὁν Δίος νωθέστερος.

55 f. νῦν: τὰ ψέλια, Schol.; see on 46.—ἐγκρατεῖ σθένει, ραίστηρι: of these two datives the one denotes the inner power (dynamic dative), the other the external means (instrumental dative). ἐγκρατεῖ σθένει nearly = ἐγκρατῶς.—In II. xviii. 477 Hephaestus wields a ραίστηρ κρατερῆς. 56. θέετε πασσάλευε: the connective is omitted (‘asyndeeton’) when a single idea is expressed by two or more verbs, the second being a stronger expression than the first. Cp. 58, 141, 392, 608, 698, 937; Pers. 426 ἔταιον ἐρράχιζον, 443 παίσουσι κρεοκοποῦσι, Cho. 289 κινεῖ παράστης, Sept. 60 χωρεῖ κονίει, 186 ἀδείον λακάζειν, Soph. Ai. 60 ἄκρυπλοι εἰσέβαλλον εἰς ἐρήκαν κακά, 115, 811, 844, 988, Ant. 1087 κερδαίνετ’ ἐκπολάτε, El. 719 ἡφρίζον εἰσέβαλλον ἵππου καὶ πνεύμα, Trach. 1255 ἐγκονεῖτ’ ἀλρεθε, Eur. Hec. 507 σπευδώμεν εἰγκόνας, Phoen. 1434 ἐκλαῖ ἠθρύνι.

57. ματά: διατρίβει, χρονίζει, Hesych.


61. πόρπασον: long a (not η), as in πόρπαμα Eur. El. 820. Cp. ἐκθωμάσεται 1025 (θωμάτηρ Ag. 1502, θωμάμα Eu. I. 1495), and other tragic forms, as εὐινατήρ Pers. 137, εὐιναετερ Pers. 157, ποινάτωρ Ag. 1281, ἵπποβαμμων 805 below and Supp. 284, ἑκατογάραντας 353 (καρανόται Cho. 528), κυναγός, βαλὸς, γάπεδον, γάμοροι, γάπησοι, έκαστι, δαρόν, δᾶλος, and others.

62. σοφιστῆς: in Aeschylus’s time this word had not acquired the meaning which Socrates and Plato afterwards gave it, and which through their influence passed into history. Cp. Athen. xiv. 632 ε σitize τοις χρωμένους τῇ τέχνῃ ταχύτῃ (i.e. τῇ μουσικῇ) σοφιστῆς ἀπεκάλον, ἄσπερ καὶ Ἀισχύλου ὦτον σοφιστῆς κάλα παραπαίων χέλων. In this play, both here and 944, the word implies a crafty and unscrupulous cleverness.
ΑΙΣΧΥΛΟΥ

ΗΦΑΙΣΤΟΣ.

πλὴν τοῦτο ἂν οὐδές ἐνίκως μέμψαιτό μοι.

ΚΡΑΤΟΣ.

ἀδαμαντίνου νῦν σφηνὸς αὐθάδη γνάθων
στέρνων διαμπτάξ πασσάλεν' ἐρραμένως.

ΗΦΑΙΣΤΟΣ.

αἰαὶ, Προμηθεῦ, σῶν ὑπὸ στένω τόνων.

ΚΡΑΤΟΣ.

σὺ δὲ αὖ κατοκνεῖς τῶν Δίως τ' ἐχθρῶν ὑπὲρ
στενέως; ὅπως μὴ σαυτὸν οἰκτικεῖς ποτε.

Cp. the sense of σοφίζωμα in Soph. Phil. 77 ἀλλ' αὐτὸ τοῦτο δεὶ σοφιάθη-
ναι, κληπτεὶς ὅπως γένηται τῶν ἄνικήτων ἔπλων.—ἄν: the speaker does not
mean that Zeus is a σοφιάθης. Logi-
cally only Δίως ναοκτήρ is belongs to
μάθη ἄν. σοφιάθης, though grammati-
cally a predicate, refers only to Pro-
metheus. The general sense is, "may
learn that with all his artfulness he
is slower-witted than Zeus."

64. αὐθάδη: with this epithet the
Homeric νηλεί χαλκός, λάδος ἰπαίθης,
and the Euripidean λάβρος μαχαῖρας,
Cycl. 403, may be compared.—γνά-
θων: cp. γένως used in the sense of
πέλακες in Soph. El. 196 and 485, Phil.
1205, and πελέκεως γνάθοις in Eur.
Cycl. 396.

65. στέρνων διαμπτάξ: the passage
of Hesiod, Theog. 521, δὴ δὲ ἀλυκτο-
πέδροι Προμηθέα ποικιλόβουλον δεσμοῖς
ἀργαλείως: μέσον διὰ κλών ἐλάσσας,
which should be construed ἐλάσσας
(τὰ δεσμά) διὰ μέσον κλώσα, riveting the
chains through the middle of the pillar,
was wrongly understood as ἐλάσσας
κλώσα διὰ μέσον (τὸν Προμηθέα). Ac-
ccordingly, on an ancient black-figured
vase, found at Chiusi and now in
the Berlin Museum (No. 1722; Jahn,
Archaeologische Beiträge, Plate viii.;
Baumeister, Denkmäler fig. 1568), we
find Prometheus represented as ac-
tually impaled (on an upright stake
passed lengthwise through the body).
This revolting conception was modi-
fied by Aeschylus into one more
endurable for the eye. Even in He-
siod's narrative the original notion is
obscured: the older legend doubtless
meant by the pillar a κλών οἰδάνος,
that is, a sharp mountain-peak rear-
ing itself to the sky. See on 349.

66. ὑπὸ: because of, by reason of,
denoting the cause; as Thuc. ii. 85
ὑπὸ ἄνεμων καὶ ὑπὸ ἀπλοῖας ἐνιδιέτρυχεν
οὐχ ὀλίγον χρόνον, ἢ. 8 ὄλοπος τε καὶ
ἁρπαθής πᾶσα ὑπ' ἔρημος ὡμ (sc. ἰη-
σας), Soph. Ant. 221 ὑπ' ἐπιδίων ἐνδρας
τὸ κέρδος πολλάκις διάλεσεν, also Ag.
475 πυρὸς δὲ ὑπ' ἐσαργύλου πόλιν διήκει
θῶν βάζει.

67. αὖ κατοκνεῖς: see 36.—ἐχθρῶν
ὑπὲρ: the tragedians often put the
preposition after its noun when an
attributive (as in 653 a genitive)
follows both. Otherwise, the post-
ponement of the preposition (with
anastrophe of the accent) is per-
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΗΦΑΙΣΤΟΣ.

όρος θέαμα δυσθέατον άμμασιν.

ΚΡΑΤΟΣ.

70 ορῶ κυρωντα τόνδε τών ἐπαξίων.

71 ἀλλ' ἀμφὶ πλευράις μασχαλιστήρας βάλε.

ΗΦΑΙΣΤΟΣ.

δραν ταύτ' ἀνάγκη, μηδὲν ἐγκέλευ' ἄγαν.

ΚΡΑΤΟΣ.

72 ἦ μὴν κελεύσω καπιθωύξω γε πρόσ.

χώρει κάτω, σκέλη δέ κίρκωσον βία.

ΗΦΑΙΣΤΟΣ.

75 καὶ δὴ πέπρακται τούργον οὐ μακρῶ τόνυ.

mitted in trimeter, as a rule, only when the preposition comes thereby to stand at the end of a verse. This occurs most frequently with περί, μετά, παρά, ὑπό, ὑπέρ, ἄπο, and ἐπί, in connection with the genitive. The remaining cases in Aeschylus are: with the dative, ὑπ' 365 below and Pers. 190, ἐπὶ Suppl. 1003, μετά Pers. 613; with the accusative, περί Pers. 61.

68. ἡμικτέ.: for this form of warning see GMT. 272; G. 1352; H. 886.

70. δρῶ: said with emphasis after ὀρᾶς.

71. μασχαλιστήρας: iron girths, passed round the body and nailed to the rock on either side.

72. The asyndeton of the two clauses (instead of μηδὲν ἐγκέλευ' ἄγαν, ἀνάγκη γάρ ταύτα δρᾶν: see on 373 f.) expresses irritation. Krüger I. § 59, 1, 8, and II. § 59, 1, 7. Impatience at the repeated admonitions is also implied in the compound ἐγκέλευε, command imperiously, urgently.

73. ἦ μὴν κελεύσω: defiant reply to Hephaestus's demand.—ἐπιθωύξω: cp. 277, 398, 1041; Eur. Hipp. 219 κυνὶ θαυμάζη. The scholiast on 277 remarks, ἢ μεταφορὰ ἀπ' τῶν κυνηγῶν: that is, the verb was properly used of a hunter's call to his dogs.—καὶ ...


74. χώρει κάτω: the scholiast understands this literally: διὰ τοῦ 'χώρει κάτω' τὸ μέγεθος ἐνέφην τοῦ δεισμενομένου θεοῦ. But it may mean simply, "proceed to the lower limbs." —κίρκωσον: ἀντὶ τοῦ κρίκωσον, Schol. κρίκος, ring, is read in II. xxiv. 272. The older form κίρκος (cirus) survived in the name of the bird (Od. xiii. 86 ἱππὶς κίρκος): see 867. Similar are the Attic forms φάρξαι for φράξαι, δαρχικὴ for δραχμή.
ΚΡΑΤΟΣ.

ἐρρωμένως νῦν θεῖνε διατόροις πέδας·

 ΔΩσις οὐπιτιμητῆς γε τῶν ἔργων βαρύς.

ΗΦΑΙΣΤΟΣ.

ὁμοια μορφῆ γλώσσα σου γηρύεται.

ΚΡΑΤΟΣ.

σὺ μαλθακίζου, τὴν δ’ ἐμὴν αὐθαδίαν

80 ὀργῆς τε τραχυτῆτα μὴ 'πόλησσέ μοι.

ΗΦΑΙΣΤΟΣ.

οτείχωμεν· ὡς κάλωσιν ἀμφίβλητρ’ ἔχει.

ΚΡΑΤΟΣ.

ἐνταῦθα νῦν ὑβρίζε καὶ θεῶν γέρα

συλῶν ἐφημέρουσι προστίθει. τί σοι

76. διατόροις πέδας: πέδας is generic, as in δ. διατόρος is here passive, perforated; the active sense (see 181) is more common. Schütz and Hermann understand it of holes originally made in the fetters for the reception of the nails. Rather it means “pierced by nails,” “having nails driven through them,” as in Soph. O. T. 1084 διατόροις ποδῶν ἄκμας means “feet pierced with needles.” thēn then refers to the nails. Hephaestus is hidden, before departing, to examine once more the different fastenings and drive the nails in each firmly home. — On the resolution, see note on 2. Three other resolutions of this foot occur (273, 680, 809). In 273 the second and third shorts of the trirach are formed by a disyllable (δίδ); in 809 they begin a word of three syllables; in 680, as here, they begin a word of four syllables.


78. ομοια μορφῆ: ὡς ἐκτραπέλαιον (grotesque) πεποιημένου τοῦ προσώπου (mask) αὐτοῦ, Schol.

79. μαλθακίζου: on this use of the imperative to denote a permission, see Krüger I. § 54, 4, 2.

80. ὀργῆς: violent nature.

81. καλωσιν: the dative depends on the notion of ἀμφίβλητει implied in ἀμφίβλητρ’ ἔχει. — Hephaestus, with these words, quietly goes his way, while Cratos remains to give further vent to his scorn. In this way time was secured for the retiring actor to take his position for the part of Prometheus. See Introduction, p. 23.

82. Cp. Il. xxi. 120 τῶν ἀχιλλείων ποταμοῦ δάδενα λαβῶν ποδᾶς ἥκεν φέρεσθα, καὶ οἱ ἑπευχάρενα ἔπεα πτερέντ' ἐγόρεν' ἐνταῦθα νῦν κεῖσο μετ' ἠχο- σιοι κτέ., Od. xviii. 105 ἐνταῦθα νῦν ἤκουσεν τε σαίνα τε κόινα τ’ ἀπέρυκνα κτέ., Ar. Thesm. 1001 ἐνταῦθα νῦν ὀμψίζε πρὸς τὴν αἰσθήα, also Vesp. 140, Plut. 724.

83. ἐφημέρουσι: see on 546 f., and
οἷον τε θυητοὶ τῶν ἀπαντῆσαι πόνων;
ψευδωνύμως σε δαίμονες Προμηθέα
καλούσιν· αὐτῶν γὰρ σε δεὶ προμηθέεως,
ὅτι τρόπῳ τῆς ἔκκλησθήσει τέχνης.

ΠΡΟΜΗΘΕΩΣ.

ὁ δὲ αἰθήρ καὶ ταχυτέροι πνοαί
cp. 253, 945, Eur. Orest. 976 ἂν ὦ, παυδάκρυς ἐφαμέρων ἔθην πολύτονα, Ar. Nub. 223 (Socrates speaks as a god) τί με καλεῖς, ὁ φήμηρε, Cic. Tusc. i. 39, 94 apud Hypanim fluvium . . . Aristoteles ait bestiolas quasdam nasci, quae unum diem vivant (Aristotle H. An. v. 19, calls these animals φήμηρα) . . . Confer nostram longissimam aetatem cum aeternitate; in eadem propemodum brevitate qua illae bestiolae reperiemur.

86. The construction δεὶ τινὰ τινὸς is not elsewhere found in Aeschylus, but occurs several times in Euripides (Hec. 1021, Phoen. 470, Hipp. 28, Ion 1018, H. F. 1170, Rhes. 837). G. 1115; H. 712 b.—προμηθεός: the proper name is here used as an appellative, fore-thinker, counsellor. Cp. Pind. Ol. vii. 79 ἐν δ’ ἄρεταν ἔβαλεν καὶ χάριμα ἀνθρώπου Προμηθέας αἴδος. Etymological interpretations of proper names are frequent in Aeschylus. His view on the subject is expressed Ag. 681: τίς ποί’ ἀνόμαξαν δή ἐσ τὸ πάντα ἐπτύμων; μὴ τίς δντιν’ οὐχ δρόμεν προνοιαίοι τοῖς περιπρομένου γλῶσσαν εν τοιχα νέμων; where Ἑλέα is explained as ἐλέαντις, ἐλανδρος, ἐπίτολις. Cp. ibid. 1080 ἀπόλλων . . . ἀπόλλων ἔμως, and similar cases, Sept. 658, 820, 580; cp. also Od. i. 60 οὐ νῦ τ’ ὦδυσθέοι . . . χαρίζετο ἑρα δέξαν; τί νῦ οἱ τόσον ἄδο-.sao, ze; Eur. Phoen. 636 ἀληθῶς δ’ ἄνωμα Πολυνείκην πατήρ ἔβαλε σοι θεία προνοια τεκνών ἐπώγυμαν. On the thought, cp. 474 f. below, and the passage of Mark there quoted.

87. ὅτω τρόπῳ ἔκκλησθήσει: cp. Eur. Med. 322 οὐκ ἔχεις τέχνην, ὡς μενεῖς παρ’ ἥμιν, Thuc. i. 107 ένθε ο’ αὐτοῖς . . . σκέφτασθα, ὅτῳ τρόπῳ ἄσφαλ-λέστατα διαπερασότα. The clause depends on the verbal idea τοῦ προμηθεομένου implied in προμηθεός.—τέχνης: τῶν δεσμῶν, Schol.; another scholiast, τοῦ τεκνώτατος κατασκευα-σμένου δεσμαί. Cp. Soph. O. C. 472 κρατήρις εἰς, ἀνθράκις ἕχειρος τέχνη, Frg. III. of the Prom. Solutos below, 8, qua miser sollertia transverbaratus.—Prometheus is bound hand and foot, so that he cannot stir. This serves to excite the spectators’ compassion (cp. 32), but it also affords a reason for the immobility, during the entire play, of the figure representing Prometheus. See Introduction, p. 22.

ποταμῶν τε πηγαῖ ποντίων τε κυμάτων
ἀνήρθημον γέλασμα παμμήτορ τε γῆ,
καὶ τὸν πανόπτην κύκλον ἢλιον καλῶ
ἴδεσθε μ’ οία πρὸς θεῶν πάσχω θεός.

déρχθηθ’ οίας αἰκίασσων
διακινιόμενος τὸν μυριητή
χρόνων ἄθλενσω. τοιῶν’ ὦ νέος
ταγός μακάρων ἕξην’ ἐπ’ ἐμοὶ

di-, di- (Sanskrit di-, shine). Cp. Il. xvi. 385 αἰθέρος εἰς δῆνς ὥσε τε Ζεὺς
αλλαπά τειν. — ταχυπτεροι: said fig-
uratively, with reference to the physi-
cal impression made by a passing
breeze. Actual winged daemons—
the guise in which the Winds and
similar beings are depicted in ancient
art—are not here to be understood.

90. ἀνήρθημον γέλασμα: of the
slightly ruffled surface of the sea,
lighted up by the sun. Cp. Il. xix.
362 γέλασμε δὲ πᾶσα περὶ χθῶν χαλκῶν
ὑπὸ στερωπῆς. The verb γελᾶν often
denotes merriment or cheerfulness
in a figurative sense; thus Hesiod
Theog. 40 γελά δὲ τε δώματα πατρός . . . ἄθεν
ὅπει λειφομένης συναγαμένης. The scholi-
ast on our passage renders γέλασμα by
dάξυμα. In a different sense Catullus,
lxiv. 273, says of the sea-waves lein
resonant plangore cachinni.
— παμμήτορ γῆ: cp. Hom. Ημ. xxxiv.
1 γαίαν παμμήτηρα, Cho. 127 γαίαν ἐ
τὰ πάντα τίκτεται.

91. καὶ... καλῶ: ἣλαξε τὴν φράσιν,
Schol. Cp. Soph. Αι. 859 ὁ φεγγὸς,
ὁ γῆς ἱερὸν οἰκεῖα πάθοι Σαλαμίνος, ὁ
πατρὸς ἵστη λάθον κλεινά τ’ Ἀθήναι,
καὶ τὸ σύντροφον γένος, κρήνη τε πτα-
μοῖ θ’ ὀδός, καὶ τὰ Ἁρωκά πεδία
πρὸ σανδω, χαλετ’, το τρόφης ἐμοὶ,
also O. C. 1091.—κύκλον: cp. Pers. 504
λαμπρὸς ἆλλον κύκλος. This expres-
sion (like orbis solis) had its origin
in ancient conceptions of the sun as a
wheel of fire. In the Edda the sun is
called fagrravel, that is, ‘fair-wheel,’
‘wheel of brightness.’ See Grimm’s
Deutsche Mythologie, I. 588, II. 664.

92. πρὸς θεῶν: πρὸς τινος and ἐκ τι-
νος, for ὅποι τινος, are common in
Herodotus and the tragedians. Krüger
Π. § 52, 3, 1. πάσχειν ἐκ occurs 759,
πάσχειν ὑπὸ 1041.

93 f. The transition from iamb to
anapaests marks an outburst of more
violent passion. At 101, with a calmer
mood, the quieter rhythm returns.—
αἰκίασσων (= δεικελλοΐς μοῦθοις) δια-
κινιόμενος: cp. 541.—τὸν μυριητὴ
χρόνων: said like τὸν πλεῖω χρόνον
(År. Ran. 160, Thuc. iv. 117), τὸν
πάντα χρόνον (År. Nub. 462). μυριητὴ
πολυετῆ: ἐν γὰρ τῷ πυρφόρῳ τρεῖς μυ-
ριάδας φησί δεδέσθαι αὐτῶν, Schol.
(cp. Hygin. Poet. astr. ii. 15). Both num-
ers are merely hyperbolic expres-
sions for a very long time.—ἀθλευσω: absolute, suffer. Cp. Il. xxiv. 734 ἄθ-
λευσον τρὶς ἀνακτὸς ἀμεληχοῦ. The word
is Ionic.

96. ταγός: cp. Pers. 23 ταγόι Περ-
σῶν, 328 νεῶν ταγός, Soph. Ant. 1057 ἄρ
ἀδεια ταγός (lords and masters) ὄντας
ἐν λέγης λέγων;
δεσμὸν ἄεικη.

φεύ, φεύ, τὸ παρὸν τὸ τ’ ἑπερχόμενον
πῆμα στενάξω, πὴ πότε μόχθων

100 χρῆ τέρματα τῶν ἐπιτελεῖ.

καίτοι τί φημι; πάντα προφητεύσταμαι
σκεθρὼς τὰ μέλλοντ’ οὐδὲ μοι ποταίνων
πῆμ’ οὐδὲν ἦξει. τὴν πεπρωμένην δὲ χρῆ
αἰσαν φέρειν ὡς ῥάστα, γιγνώσκονθ’ ὁτι

105 τὸ τῆς ἀνάγκης ἔστ’ ἀδήριτον σθένος.

ἀλλ’ οὔτε σιγάν οὔτε μὴ σιγὰν τύχας
οὐόν τε μοι τάσδ’ ἐστὶ. θνητοῖς γὰρ γέρα

97. The anapaestic monometer forms a close, but a less emphatic one than the paronomiac.—δεσμὸν: the singular as in 141. We have δεσμὸν ἀεικεῖς 525. — ἄεικη: see on 113.

99. στενάξω, πη: as it were I groan to think how, etc. Cp. 182; Soph. Ai. 794 ὥστε μ’ ἀδίνειν τί φης, Eur. Hec. 184 δεμαίνω τί ποτ’ ἀναστένεις, Ag. Nub. 1391 ὁμαλ γε τῶν νεωτέρων τὰς καρδιὰς πηδάν δ’ τι λέξει. — μὴ ποτ’: cp. 545; Eur. Alc. 213 ἰὼ βεβ., τίς ἂν πῶς τὰ πόρος κακῶν γένοιτο; Krüger I. § 51, 17, 10; H. 1013.


102. ποταίνων: predicative; shall not come unexpectedly.


106. οὔτε σιγάν οὔτε μὴ σιγάν: explained by 197, whence we see that the motive for silence is the pain of speaking (not caution as in Ag. 548, πάλαι τὸ σιγάν φάρμακον βλάβης ἐχω). The scholiast wrongly explains, ἀλλ’ οὔτε σιγάν δίναμαι (ἀλλ’ γὰρ) οὔτε ἐλέγχεω· εὐλαβοῦμαι γὰρ τὸν Δία. Cp. Soph. Phil. 329 ὅ ποι Πολιατός, ἐξερᾶ, μόλις δ’ ἐράω, ἵως ’’ὑπ’ αὐτῶν ἐξελωθήθην μολῶν.

107. γέρα: see on τιμᾶς, 30.—Here and in 821 we find the thesis of the fifth foot formed by the long final syllable of a word of more than one
πορόν ἀνάγκαις ταῖς ἑνέξεσθαι τάλας·
ναρβηκοπλήρωτον δὲ θηρώμα πυρὸς
πηγήν κλοπαίαν, ἢ διδάσκαλος τέχνης
πάσης βροτοῖς πέφυνε καὶ μέγας πόρος.
τούσδε ποινὰς ἀμπλακημάτων τίνος
ὑπαιθρίοις δεσμοῦσι προςελούμενοι.

syllable (θηρ-τοίς). This is very rare
in tragedy (H. 1091, 5). It is excusa-
ble when, as here, a distinct pause, in
connexion with the caesura of the
fourth foot (heptameter), imme-
diately precedes. See also on 648.

108. ἀνάγκαις: said like αἰκιαί 93.
—ἐνέξεσθαι: a favorite metaphor of
Aeschylus. Cp. 578, 1009; Ag. 1639
τὸν δὲ μὴ πειθάσθαι ξεῖξῃ βαρελαίς (sc.
ζεύγλαις), 841 μόνον δ’ Ὀδυσσέως . .
ζευχθεῖσι ἐστομοὶ ἡμὶ σειραφόρος, Cho.
795 οὐγεν’ ἐν ἀρμασίν πηματών, also Ag.
218 ἄναγκας ἐδώ λεπάδων. Figures and
comparisons drawn from husbandry
and rural life are frequent in the
Or. 1330 ἀνάγκης εἰς ζυγὸν καθεσταμεν,
Ήππ. 1389 οἶας αμφοραίς συνεγην.

109. ναρβηκοπλήρωτον: τὴν ἐν κάρ-
θηκι θησαυρισθείσαν, παρόσον τῷ κάρθηκι
ἐξώντο πρὸς τὰς ἐκτυπώσεις τοῦ
πυρὸς, Hesych. The κάρθηκα (ferula
communis, in modern Greek κάρθη-
κας) is an umbrelliferous reed-like
plant, about four feet high; its stalk
is filled with an acrid milky juice
(habent fungosam intus me-
dullam ut sambuci: Plin.).
When dried it readily catches and
preserves a spark of fire; the peas-
ants of southern Italy use it as tinder.
Cp. Pharnais, Anthol. vi. 294 νάρθηκς
πυρσκότας, also Theophr. Hist. Pl. vi.
2, 7, Plin. H. N. xiii. 22. 42. On the
mythical significance of the narchex,
see Introduction, p. 2.—This clause
is properly explanatory of what goes
before, nevertheless it is introduced
by δὲ as if it were a new and distinct
statement. The scholiasts often ren-
der this δὲ by γάρ; an example is
Cho. 239 προσαναθάν δ’ ἐστ’ ἀνάγκαιως
ἐχον, which is explanatory of the
foregoing words τέσσαρα μιλπα ἐχον
ἐμοί.—θηρόμα: historical present.
Krüger I. § 53, 1, 11; GMT. 33.

110 f. διδάσκαλος τέχνης πάσης:
see on 7.—πόρος: absolute, as in 477.

112. τούσδε ποινὰς ἀμπλακημάτων:
ep. 604, 620.

113. ὑπαιθρίοις: explains προςε-
λούμενοι; the insult of the punish-
ment consists in its publicity. See
also 158. Prometheus lays stress on
the ignominious nature of his punish-
ment, 97, 177, 195, 227, 256, 438, 525.
For the connexion of ὑπαιθρίοις and
δεσμοῖς, see on ἀφεγγίασ 115.—προ-
σελούμενοι: this word recurs 438; it
is found elsewhere only in Ar. Ran.
p. 690, 11 προςελείν λέγουσι τὸ ὑβρί-
ζειν. It is therefore equivalent to
αἰκιζομαι, the word employed in most
of the similar passages of this play
(cp. Hesych. προσελείν· προτηλακ-
ζειν, ὑβρίζειν). The etymology of
the word is unknown: it has been
proposed to derive it from προσφέλ-
ζειν, on the supposition that the
digamma, falling out after σ, has
lengthened the preceding syllable, as
in θεοῦσι (θεοῦσι).
115 τίς ἀχω, τίς ὁδμὰ προσέπτα μ' ἀφεγγής, θεόσυντος ἢ βρότειος ἢ κεκραμένη; ἰκετο τερμόνιον ἐπὶ πάγον πόνων ἐμῶν θεωρός, ἢ τί δὲ θέλων; ὀράτε δεσμότητι με δύσποτομον θεών,

114-127 announce the approach of the chorus and accompany (from 120 on) the movements of the winged chariot. Similarly in the Electra of Sophocles anapaests of Electra accompany the entrance of the chorus.

114. A rush or whirl is heard in the air.—ἀ ἀ: ἐκπλήξεως ἐπαρχήματα, Schol. ‘Ce mélange de douleur et d’effroi, de faiblesse et de fermeté me paraît tout à fait admirable’ (Patin).

115. The bacchic rhythms express surprise and amazement.—δῆμα: an odor of the sea is supposed to precede the nymphs, in whose costume seaweed, shells, etc., may well have been prominent. Cp. Eur. Hêrap. 1361 ἐκ τῶν ἁ πεδινῶν ἠμμῆς πνεύμα······ ἐστ' ἐν τοῖς θεοῖς θεάς· Ἄρτεμις θεά, Verg. Aen. i. 403 ambrosiaque coma die visum vertere odores spiraveret.—προσέπτα: cp. Plaut. Amphitr. 325 νοξ mi ad auris advolvavit. The verb, in a somewhat different sense, is joined with the dative in 555 and 644. —ἀφεγγής: (here nearly = ἀφανής) is, by a figure common in the poets, connected with ἀγω and δῆμα, whereas it is properly an epithet of the object from which they emanate. —For the situation cp. Soph. Phil. 203 προφάνῃ κτύπος······· βάλλει μ' ἄκημα φωνή αττου.

116. θεόσυντος: the tribrach in the first foot generally, in Aeschylus, consists of a single word of three syllables, as in 696. Here and 817 it is the first part of a longer word: the remaining cases of this are Sept. 272 πεδινόμοις, Eum. 806 ἀπαραθάδοις, FrG. 195, 2 βαρεδάς. —Compounds in -συντος and in -ρυτος either double the medial σ or ρ, or do not double it, according to the requirements of the verse: cp. 643. With θεόσυντος ἢ βρότειος cp. 765. —κεκραμένη: ἡμιδέων, Schol. Demigods according to the later conception are not meant, but beings who, like the Oceanids, stand midway between the higher (celestial) gods and the human race: cp. 529 τ., 902. For the expression cp. Eur. Cyc. 218 μῆλεων ἢ βεθευν ἢ μεθυμένων;

117. The rhythm (dochmius and cretic) indicates painful emotion. The question “Who can it be” (115, 116) is followed by the conjecture that the person in question comes as an unwelcome spectator of his sufferings. The reason of this conjecture is suggested by the opening words, ἰκετο τερμόνιον ἐπὶ πάγον (“a cliff at the end of the world”). —ἰκετο: is he come; the subject is the unknown newcomer; not θεωρός, which expresses the motive of the coming.—τερμόνιον: this adjective occurs only here: it is formed from τέρμα, while τέρμος is from τέρμα.

118. ή τί δὲ θέλων: cp. Soph. Trach. 390 ἡμεῖς δὲ προσμόνωμεν; ἢ τί χρή ποιεῖν;

119. ὀράτε: said with reference to θεωρός. The imperative has the sense of ὄραν πάρα.
120 τὸν Διὸς ἐχθρόν, τὸν πάσι θεοῖς δι᾽ ἀπεχθείας ἐλθόνθ’ ὀπόσοι τὴν Διὸς αὐλὴν εἰσοιχεύειν, διὰ τὴν λίαν φιλότητα βροτῶν. 

125 φεῦ φεῦ, τί ποτ’ αὐ κινάθυσμα κλύω πέλας οἰωνῶν; αἰθήρ δ’ ἐλαφραῖς πτερύγων ῥυταῖς ὑποσυρίζει. 

τὰν μοι φοβερὸν τὸ προσέρηπον.

120 f. The iamb i again give place to anapaests; see on 93. The speaker is outraged at the thought of becoming a spectacle for others; cp. 156. — πάσι θεοῖς δι’ ἀπεχθείας ἐλθόνθα: cp. Eur. Hipp. 1164 δι’ ἐχθρας μῶν τις ἡ ἄργιμον, Phoen. 479 καὶ μὴ δι’ ἐχθρας τρέδε καὶ φόνον μολὼν, H. F. 220 Μινώαυι πάσι διὰ μάχης μολὼν, Iph. L. 1392 similarly, Androm. 416 πατρὶ τῷ σῷ διὰ διὰ φιλημάτων ἵππον, Soph. Ant. 742 διὰ δυσὶν τῶν πατρί, Α. Rat. 1412 οὐ γὰρ δι’ ἐχθρᾶς οὐδετέρῳ γενήσομαι, [Plato] Theoag. 130 δ μοι δι’ ἀπεχθείας ἐν λόγοι ταῖν ἐγεγόνε. These combinations of a verb of motion with διὰ arose from the local meaning of the preposition. Krüger I. § 98, 22, 2.


124 ff. κινάθυσμα: κινῆμα πλῆθος, Hesych. — αἰτοῦν: the chorus is now so near that Prometheus can distinguish the sound of wings. — ἐλαφραῖς πτερύγων ῥυταῖς: cp. Eur. Frg. 507 ταῖς οὐκοπλαίνοις πτερύγων ρυταῖς.— ὑποσυρίζει: this does not mean leniter stridet (Blomfield), but ὑπο- expresses the idea of accompaniment, as in ὑπάθεν, ὑποστηναχίζειν, ὑπορχεῖσθαι, ὑπηχεῖν, succinere.

127. φοβερόν: see 156.

128–192. Parodos. It is commatic, that is, divided between actor and chorus. The chorus enter in a winged car (ἐχθρ πτερωτῇ 135, κρατνόστονθ’ θάκοον 279), moved by theatrical machinery. The car, advancing from the right side, has gradually approached Prometheus. It is seen by the spectators while still invisible to Prometheus, who can only look straight before him. At 124 the chorus are already very near, and they hear the words of 127 (φοβερόν).

— The ὁκεανίδες are daughters of Oceanus and Tethys; see Hesiod Theog. 302. Hesiod (ibid. 346) enumerates forty-one by name, and adds πολλά γε μέν εἰσι καὶ ἄλλα, τρὶς γὰρ χιλιαί εἰσι ταυτόφυροι ὁκεανίαι. Aeschylus’s chorus consisted of twelve persons.— The first strophe gives the motive of the chorus for coming; this is what an unknown grammarian (in the hypothesis to the Persians) calls παροδικά, ὅτε λέγει (sc. δ χορός) δι’ ἥν αἳλαι πάρειστιν.— The rhythms (ὁ ρυθμὸς Ἀσκαρεύνειοὶ ἐστὶ κεκλασμένος πρὸς τῷ βρηκιακῷ, Schol.) are in keeping with the sorrowful tone of the composition (see 144 ff.); they
ΧΟΡΟΣ.

στροφή α’.

μηδὲν φοβηθῆσαι φιλία γὰρ ἀδε τάξις
πτερύγων θοᾶς ἀμύλλαις

130 προσέβα τόνδε πάγουν πατρώμας
μόγις παρεπιστόσα φρένας.
κρατινοφόροι δὲ μ’ ἐπεμψαν ἀνθρακεῖν
κτύπου γὰρ ἀχῳ χάλυβος δυνῆς ἄντρων
μυχῶν, ἐκ δὲ ἐπληξεὶ μου
τὰν θεμερῶτων οἰδῶ.

135 σύθην δ’ ἀπέδιλος ὦχῳ πτερωτῷ.

are furthermore especially appropriate to a female chorus.

128. τάξις: said like στάσις Eum. 311 δ’ ἐπικομεῖ τάσις ομάδ’, Cho. 468

129. πτερύγων ἀμύλλαις = πτερυγίων ἀμύλλωμαναίς. Cp. 147. The emulion is between the wings of the right and left sides of the car, which are imagined as striving to outdo one another. Cp. Soph. Ant. 1065 προσοφοῦν ἀμύλλωμα ἠλιόν.

131. μόγις: ‘Quod se patri aegre persuasisse dicunt, ut ii commetum daret, id e vetere sexus muliebris, virginitum inprimis disciplina iudicandum. Sic paedagogus Antigones apud Euripidem (Phoen. 89) viam circumspect, verens ne quis in publicum prodeunte regis filiam vituperet’ (Schütz). Cp. Suppl. 996 ὥρας δ’ ἐπικομεῖ μὴ κατασχόνεσθαι ἵν’ ἔρων ἐχόσας τήν ἐπιστρέφετον βροτοίς, κτί.

134. θεμερῶτων: Empedocles 23 Δήμος δ’ αἰματάσσεστα καὶ Ἀρμονία θεμερῶτων. Hesychius interprets θεμερῶτις (αιδώς) ἔρασμα αἰσχύνη, but this is inexact, for θεμερῶ (from the root θε-) means settled, tranquil, sedate; cp. Hesych. θεμερόθι. Βεβαία, σεμνύ, εὔσταθος; also the words θέμα, θέμεθλος, θεμοῦν. Accordingly θεμερῶτις αἰδώς is the modesty which makes maidens quiet and sedate. Its opposite is implied in σύθην ἀπέδιλος.

135. σύθην: the tragedians omit the syllabic augment not infrequently in lyric passages and in the narratives of messengers. The temporal augment is much less often omitted; yet
αἰαὶ ἀιαὶ, τῆς πολυτέκνου Τηθύος ἔγγονα, τοὺ περὶ πᾶσάν θ' εἰλισσομένου χθόν' ἀκομήτω ρέματι παῖδες πατρὸς Ὡκεανοῦ· 

dέρχθητ, ἐσίδεσθ' οὐ δεσμῷ προσπορπατός τήδε φάραγγος σκοπέλοις ἐν ἀκροίς 

φρουράν ἄγηλον ὀχύσω.

ΧΟΡΟΣ:

ἀντιστροφή α'.

λεύσω, Προμηθεύ· δονοφέρα δ' ἐμοῖσον ὅσσοις ὀμίχλα προσηξε πλήρης δακρύων σὸν δέμας εἰσιδοῦσαν

see ἔρθεσι 181. — ἀπεδίλος: the scholiast cites Hesiod Ο. D. 345 γελοιοὺς ἥγεσις ἔκινον. Cp. Soph. Εἰ. 871 ὄρ' ἠδονής τοι, φιλτάτη, διάκομαι τὸ κόσμον 

μεθεἰσα σὴν τάξει μολεῖν, Theocr. Ιδ. xix. 36 ἀπετείχο μνεῖ πάσεσιν καὶ ὧν σάρδαλα θεῖς (Bion i. 10 καὶ δ' Ἀφροδίτα λυσταμένα πλοκαμίδα ἀκόμη ἀλά 

ληται πενθαλέα νῆστας ἄσωδας), Ἀπoll. Ῥηδ. iv. 43 γυμνόσιν δὲ πάσεσιν ἀνὰ στενοὺς θέειν οἴμους (said of Medea). — ὕφω πτερωτῷ: winged chariots are not rare in ancient art: cp. for instance Müller-Wieseler, 

Denkmäler der alten Kunst, Vol. II. Plate ix. n. 110, Plate x. n. 111, 112, where Triptolemus is seen mounted on a car furnished with swan's wings.

137. πολυτέκνου: see on 128. Cp. ΙI. xiv. 201 Ὡκεανῷ τέ, θεῶν γένεσιν, καὶ μητέρα Τηθύν.

138. περὶ πάσαν εἰλισσομένου χθόνα: cp. ἄφορον Ὡκεανῷ II. xviii. 399, Od. x. 66. Cp. also Ovid Fast. v. 81 duxerat Oceanus quondam Titanida Tethyn, qui terram liquidis qua patet ambit aquis. For the form εἰλισσομένου see on 345.

139. ἀκομήτω ρέματι: cp. II. xiv. 244 ἄλλον μὲν κεν ἑγώγε (the speaker is Sleep) θεῶν αἰειγενέτων ἰκέα κατεῖ 

νῆσαι καὶ αὐτομοίρω ἰέθαρα Ὡκεανοῦ, ὦς περ γένεσι πάντεσι τέτεκται.

141 f. 'Synonyma haec vehementiam commotis animi produnt' (Schütz). — προσπορπατός: cp. 61.

143. φρουράν ὀχήσω: see on φρουρᾶς, 31. ὀχεῖν sustinere, as in Od. vii. 211 ὄχεστας δίνων, xi. 618 κακὸν μόρον, ὃν περ ἐγὼν ὀχέσκοσιν ὑπ' αὐγάς ἤκελοι, xxi. 302 ἐν ἄτην ὀχείων ἀείσφοροι θυμῷ; — ἄξηλον: cp. ἄτερπῃ 31, ὀμέγαρτα 402; and Cho. 10.117 ἠξίλα 

νίκησ τῇ δ' ἔχον μάσματα.

145. πλήρης δακρύων: like a raincloud. Cp. Sept. 228 χαλεπάς δόσιν ἄπερθ' ὄμματων κρυμμαμένων νεφελῶν,
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

πέτρα προσανανόμενον
tad' ἀδαμαντοδέτουσι λύμαις.
nεόι γὰρ οἰακονόμοι κρατοῦσ' Ὀλύμπου.
nεοχμοῖς δὲ δὴ νόμοις

150

Zeus ἄθετος κρατῶνει,
tὰ πρὶν δὲ πελάρμα νῦν ἄιστοι.

ΠΡΟΜΗΘΕΥΣ.

εἰ γὰρ μ᾽ ὑπὸ γῆν νέρθεν θ' Ἄιδου

Soph. Ant. 528 νεφελὴ δ' ὄρφων ὑπὲρ αἰματῶν ρέθος αἰαχύνει τέγγους εὐφάχα παρείν. Eur. Hippi. 178 συγκρόν δ' ὄρφων νέφος αὐξάνεται, Antiphanes in Meineke Com. iii. p. 197 τὰ πρὸς τὸν νῦν νέφος ἐπὶ τοῦ μετάποιον, Hor. Epist. i. 18, 94 δεμε supercilium nubem.

The figure was used by Homer II. xvii. 591 τὸν δ' (Hector) ἄχεος νεφελὴ ἐκάλυψε μέλανα. — εἰσδοῦσαν: the accusative follows the dative ἔμοιαν δόσιοι as Cho. 410 πέπαλται δ' αὐτὲ μοι φιλῶν κέρα τόθε κλάουσαν οἴκτον, Pers. 913 ἐλκυτα γὰρ ἠμόν γυνῶν ὅμων τόθε ἥλιον ἐσιδόντα, Soph. El. 479 ὑπετάτι μοι θράσος ἅπαντων κλάουσαν ἅρπας ὠνειρὰτων, Αἰ. 1006 ποί γὰρ μολέων μοι δυνατὸν τοῖς σοῖς ἄρξαντε· εν πόλιοις μεθαμοῦ. The reverse change (from acc. to dat.) in Eur. Med. 57 ὅση ἵμερός μ' ὑπήλθε... λέξαι μολοῦσθι.


148. γὰρ: the chorus explains to itself the reason of Prometheus's maltreatment. — οἰακονόμοι: Zeus is meant. 'Sic et nos: denn jetzt sitzen neue Herrn am Ruder, quamvis de uno tantum sermo sit' (Schultz).

For the figure cp. Sept. 2 δόσις φυλάσσει πρῶτοι ἐν πρῶτῃ πόλεως οἰακο νομᾶν, ibid. 62, Pers. 767; also 516 below.

150. νόμοις: νόμοι are changeable laws, made by temporal authorities (cp. Sept. 1070 πῶς ἐλλ' ἐλλ' ἐπαύει τὰ δικαία), in distinction to θεσμοῖ, immutable statutes, based upon eternal right. — ἄθετος: ἄθεσμος, οὐ συγκαταθεμείνως, Hesych. That is, Zeus issues ordinances in his own right (186), without acknowledging the authority of a higher law. Cp. 324 οὔθε ὤπεύθυνος κράτει.

151. τὰ πρὶν πελάρμα: in a general sense; the former powers (τοὺς Τιτανας καὶ τοὺς τοῦτον νόμους, Schol.). The word πελάρμα is appropriate in reference to the reign of the Titans. For the thought, cp. Αγ. 168 οὔθ' ὅσις παρατέθη ἦν μέγας, παμμάχῳ θράσει βρῶν, οὔθὲ λέξει πρὶν ἐν. — ἄιστοι: the verb denotes absolute annihilation, so that a thing is neither seen nor heard of more: from άιστος, out of sight and mind.

152. νέρθεν Ἀιδοῦ: with emphasis, nay, under very Hades. That is, into
τῶν νεκροδέγμωνος
εἰς ἀπέραντων Τάρταρον ἦκεν,
155 δεσμοὶς ἀλώτως ἀγρώς πελάσας,
ὡς μῆτε θεὸς μῆτε τῶν ἄλλων
tοιοῦ ἐπεγῆβει.
νῦν δὲ αἰθέριον κάνυμ' ὁ τάλας
ἐχθροῖς ἐπίχαρτα πέπονθα.

ΧΟΡΟΣ.
στροφή β'.

11
τίς ὡδὲ τλησικάρδιος
160 θεῶν, ὅτι ταῦ ἐπίχαρη;
τίς οὖν συνασχαλᾶ κακοῖς

Tartarus, following the conception of II. viii. 13 ἄ μν ἔλαν βργυ ἦς Τάρταρον ἠρέβετα... πᾶσαν ἄνερθ’ Ἀδεω ὅσον οὐρανὸς ἐστ’ ἄπο γαίης (whereas in Eum. 72 Τάρταρον ἄντο χερονός, Tartarus is equivalent to Hades). Into Tartarus the other Titans had been thrown: II. viii. 481; Hesiod Theog. 719 πᾶσαν ἄνερθ’ ὑπὸ γῆς ὅσον οὐρανὸς ἐστ’ ἄπο γαίης. Ίσον γὰρ τ’ ἄπο γῆς ἦς Τάρταρον ἠρέβετα.


156. μῆτε τίς ἄλλως: Prometheus shrinks from the mention of mankind. For the position of τίς see on 21.—Nothing, to the unfortunate, is so hard to bear as the malicious exultation of their enemies. Cp. II. iii. 51; vi. 82; x. 193; Hesiod O. D. 701, Aesch. Pers. 1034, Soph. Αἰ. 382, Ant. 647, Eur. Med. 383.

157. ὃς... ἐπεγῆβα: cp. 749; Cho. 195 εἴῃ ἐξε φωνή... ὅπως δίφορος οὐσα μὴ' κινουσόμην. GMT 333. ἐπιγηονείς, like ἐπιχαίρειν (cp. 158 ἐπίχαρην, 160 ἐπίχαρη) signifies τὸ συνετειλαν τοῖς ἄλλοτροις κακοῖς.

158. κάνυμα: Eustathius on Π. iv. 281 says, τοῦ δὲ κινύω αὔθις παράγων τὸ κινύσων: εἰς ὅ παρ’ Αἰσχύλῳ αἰθέριον κάνυμα, τὸ δέρων εἶδωλον. It is formed like αἰθυμα from αἰθόσω, αἰγμα from αἰνίττομαι. Cp. Cho. 196 ἐκινουσόμην, might be driven this way and that, might waver. αἰθέριον κάνυμα (οσκιλλη) is a thing waving in mid-air. It applies to Prometheus in that he hangs in the open air with nothing for his feet to rest on.

161. συνασχαλᾶ: from συνασχαλᾶω, whereas συνασχαλᾶν 303 is future of συνασχάλω. Cp. Isocr. iv. 181
προμηθεύς δεσμώτης.

τεόις, δίχα γε Διός; ὁ δ' ἐπικότως ἀεὶ θέμενος ἄγναμπτον νόον δάμναται Οὐρανίαν.

165 γένναν· οὐδὲ λήξει, πρὶν ἂν ἡ κορέση κέαρ, ἡ παλάμα τιν τῶν δυσάλωτων ἐλη τις ἀρχαν.

προμηθεύς.

ἡ μὴν ἐτέ ἐμοῦ, καίπερ κρατεραῖς ἐν γυνοπέδαις αἰκίζομένου, χρείαν ἔξει μακάρων πρύτανις,

170 δεῖξαι τὸ νέον βούλευμ' ἀφ' ὅτου

συνοργισθήναι τοῖς ἀδικηθείσιν, also συμπονεῖν 274 below, and συγχαίρειν, συνήδεσμαι. In all these, συν- denotes sympathy with grief or joy.

162. The ancient form τῶς for τῶν occurs now and then in the lyric portions of tragedy. In Aeschylus twice besides this place, Sept. 105, Frg. 66. — Only the melic trimeter (162 = 181) admits, in Aeschylus, three resolutions in a single verse. Cp. Suppl. 111 = 123, Ag. 485, Cho. 44 = 55. A tribrach in the second foot is found in only one other verse of this play (715), and there in a proper name.

163. τέμενος: cp. II. ix. 629 ἄριστον ἐν στήθοις θέτο μεγαλήτωρ θυμόν, Tyrtaeus Frg. 11, 5 ἔχθραν μὲν ψυχὴν τέμενος, Theogn. 89 ἀλλὰ φίλει καθαρὸν τέμενος νόν ἡ μ' ἀποστὶν ἔχθαιρε. — ἄγναμπτον: instead of this, the metre demands a word which shall form two iambi. Cp. the antistrophe 182. Probably H. L. Ahrens's conjecture, ἄναμπτον, is to be received (cp. ἀνεκτὸς and ἀνέχετος, καμψάτων καὶ καμπυστοὺς, παναρηκές and πανάρηκτος). With ἀγναμπτον νόον cp. II. xxiv. 41 οὐδὲ νόημα γναμπτον ἐν στήθεσιν.

164 f. δάμναται: an epic word; active in sense here and Od. xiv. 487 ἄλλα με χείμα δάμναται, passive Suppl. 904, as in the IIiad. — Οὐρανίαν γένναν: the race of Uranus. Cp. 205, and Frg. III. of the Προμηθέος λυθεμένος below, Titanum suboles generata Caelo; also II. v. 898 Οὐρανίων. Οὐρανίαν is said like Ag. 83 Τυνδαρεία θύγατερ, ibid. 1499 Ἀγαμεμνόναν ἄλοχον, II. xiv. 317 ἱζονής ἄλοχοι. See also 590 below.


167. ἡ μὴν ἐτέ: cp. 907 below.

168. ἐν: more vivid than the simple dative of instrument. Cp. 522, 6, and see on 426. — αἰκίζομένου: here passive; in active sense 195, 227, 256.

170. νέον: new, and hence dangerous. So Suppl. 341 πόλεμον ἀρεσθαί νέον. — βούλευμα: περὶ τοῦ ἐρωτοῦ τῆς θετικὸς φησι, Schol. See Introduc tion, pp. 9 and 17. — iId consilium hic subobscure et ambiguo Prometheus indicat; in quo magna cernitur
σκήπτρον τιμᾶς τ᾽ ἀποσυλάται.
καὶ μ′ οὔτε μελιγλώσσοις πειθοῦς
ἐπαισιάσων θέλξει, στερεάς τ᾽
οὔποτ᾽ ἀπειλὰς πτήξας τὸ δ᾽ ἐγὼ
καταμηνύσω, πρὶν ἂν ἐξ ἄγριων
dεσμῶν χαλάσῃ ποινάς τε τίνειν
tῆδε αἰκίας ἐθελήσῃ.

ΧΟΡΟΣ.

ἀντιστροφὴ β′.

σὺ μὲν θρασύς τε καὶ πικραῖς
dύσιστων οὐδὲν ἐπιχαλᾶς,

180 ἂγαν δ᾽ ἐλευθεροστομεῖς.

ἐμᾶς δὲ φρένας ἐρέθισε διάτορος φόβος.

ars poetae, qui sic et attentionem spectatorum acuit et actionis tragicae cursum, ne iusto citius ad finem perveniat, inhibet ac suspendit' (Schütz).

171. ἀποσυλάται: the present is here used, without reference to time, to express simply the working out of a result. Cp. 704, 948.

172 ff. οὔτε ... τ᾽ οὔποτε: for οὔτε ... τε cp. 244, 200; and for οὔτε ... τ᾽ οὔ(ποτε) Soph. Ant. 703 έιμιγε ... οὕθ᾽ ἄλλατα πλησία σὺ τ᾽ οὐδαμά

tos κράτα, Eur. Hippi. 302 οὔτε γὰρ τότε λόγος εἵπεγεθ’ ἤδε νῦν τ᾽ οὐ πείληται, Herac. 605 οὔτε τοῦτοι ἢδομας πεπαγμένους χρησμοῦ τε μὴ κρανθέντοις οὐ μιὰς μοι ἔρισαν. Thuc. i. 126 οὔτε ἐκεῖνοι ἐτε κατευθύνεσ τὸ τε μαντεῖων ὡς ἔθλον. By οὔτε ... τε persuasion and force are contrasted.

The change from οὔτε to τ᾽ οὔποτε accompanies the change in structure from θέλξει to πτήξας καταμηνύσω.

Similarly in the example from Soph. (Ant. 703) quoted above.—μελιγλώσσοι: recalls Il. i. 249 τοῦ καὶ ἀπὸ γλάσσηι μελίτος γλυκῶν βέβαι ἀδόξη. Cp. Eur. Frg. 891 εἰ μοι τὸ Νεαθρείουν εὐγλωσσόν στόμα ... δόῃ θεῷ.—The caesura after the second foot of the anapaestic tetrameter (μελι-γλώσσοι) is not observed with absolute strictness before Euripides.


180. ἐλευθεροστομεῖς: cp. λαβραστομεῖς 327, ὑθραστομεῖν Suppl. 203, χαριτογλασσεῖ 294 below.

181. ἰέθυσε: see on 135. The tribrach in the third foot here consists of three syllables which belong in one word; this is admissible only in the melic trimeter. See on 162 and on 2. The aorist as in ἐγέλασα, ἠθησά, ἀπέπτυσα (1070 below). Krüger I. § 53, 6, 3; GMT. 60; Η. 842.
δέδια γὰρ ἀμφὶ σαῖς τύχαις,
πά τότε τῶνδε πόνων
χρῆ σε τέρμα κέλσαντ’ ἐσοίδειν· ἀκίχητα γὰρ
ήθεα καὶ κέαρ ἀπαράμυθον ἔχει Κρόνου παῖς.

ΠΡΟΜΗΘΕΤΣ.

οἶδ’ ὅτι τραχὺς καὶ παρ’ ἑαυτῷ
τὸ δίκαιον ἔχων· ἐμπας, δὲν,
μαλακογνώμων ἔσται ποθ’ ὅταν
ταύτη ῥαίοθῆ.

185 τὴν δ’ ἀτέραμον στορέσας ὄργην
eἰς ἄρθρῳν ἐμοὶ καὶ φιλότητα
σπεύδων σπεύδοντι ποθ’ ἦξει.

182 f. δέδια . . . πά τότε: see on 99.
184. At 100 above, the figure is that of daybreak after darkness; here of reaching land after a stormy and perilous voyage. — ἀκίχητα: an epic word. Cp. Π. xvi. 76 ἀκίχητε διάκων.
185. ἀπαράμυθον: with long a- privative. So, in epic poetry, ἄδάνατος, ἄκαματος, from the necessities of the metre. ἄδάνατος kept this measurement throughout, even in Attic poetry.

186–192. This fourth anapaestic system does not correspond in length to the third (187-177), as the second (152 ff.) does to the first (137 ff.). Perhaps this is because it forms the close. Cp. Soph. Αἰ. 257 ff. Possibly, however, some verses have been lost. Well assumes a gap after βαίοθῆ.

186 f. παρ’ ἑαυτῷ τὸ δίκαιον ἔχων: cp. 403, 150; also Eur. Suppl. 429 οὐδὲν τυφόνῳ δυσμενέστερον πόλει, δὲν τὸ μὲν πράτιστον οὐχ εἰσὶν νῦνοί κοινοί, κρατεῖς ἐὰν τὸν νῦμον κεκτημένος ἀφθαρ’ αὐτῷ, Aesch. Suppl. 370 σὺ τοι πόλις, σὺ δὲ τὸ δάμων. For δίκαιον see on 150.

187. δὲν := διόμην (758), οἰνόμον, I traw, I hope. Cp. Π. viii. 536 ἄλλ’ ἐν πρῶτοις, δὲν, κείσται οὐτηθεῖς. Here with short ἄ, as in Homer in the middle of the hexameter, while at the end δὲν is used.


190. ἀτέραμον: cp. 1062. ἀτέραμον is an Homeric word. Cp. Od. xxiii. 167 κηρ ἀτέραμον. Hesych. defines it, τὸ μὴ ἐντείνον, σκληρόν. Cp. ὄργαν ἀτενεῖς Ἀγ. 71. — στορέσας: metaphorical; the figure is that of calming the waves after a storm.

ΧΟΡΟΣ.

πάντ' ἐκκάλυψον καὶ γέγον' ἡμῖν λόγον,
πώς λαβών σε Ζεὺς ἔπ' αἰτιάματι

195

οὕτως ἀτίμως καὶ πικρῶς αἰκίζεται:
δίδαξον ἡμᾶς, εἰ τι μὴ βλάπτει λόγῳ.

ΠΡΟΜΗΘΕΥΣ.

ἀλγεινά μὲν μοι καὶ λέγειν ἐστὶν τάδε,
ἀλγος δὲ σιγάν, πανταχῦ δὲ δυσποτμα.

έπει τάχιστ' ἢρξαντο δαίμονες χόλων

200

οὕτως τ' ἐν ἀλλήλουσιν ὠροθύνετο,
οἱ μὲν θέλοντες ἕκβαλεῖν ἔδρας Κρόνων,
ὡς Ζεὺς ἀνάσοι δῆθεν, οἱ δὲ τοῦμπαλω

193–396. First Episode. 193–283. First Scene: Prometheus and the Coryphaeus. The scholiast says: τὴν ύπόθεσιν (that is, the exposition of the events supposed to precede the opening of the play) ὑπολόγισε τοῦ περίηγον (curiosity) τοῦ γυναικώδους ἢνου προσέλαβεν (availed himself of, as a motive). οὐκ ἂν γὰρ Ὅμηρος (who enters later) ἠξίωσεν ἐφράσσαι εἰδώς. The curiosity of the chorus is a natural consequence of their awakened sympathy. Still it is to be observed that Prometheus on his part is moved to tell his story by the longing to unburden his heart to sympathizing friends (see 198). He needs only the request in order to comply at once. — The Prologue and this first scene of the first episode constitute the first act of the drama, which expounds the situation and prepares the way for the following dramatic development.

196. εἰ τι μή: cp. Pers. 157 θεοῦ δὲ καὶ μήτηρ ἡφια, εἰ τι μὴ δαίμων παλαιὸς μὲν μεθέσηκε στρατῷ, Suppl. 1016 εἰ γάρ τι μὴ θεοῖς βεβολύεται νέον. Cp. 763. — It is noteworthy that all the speeches of the coryphaeus (which exceed a single verse) consist of four verses (see 242, 259, 472, 507, 681, 819, 1033) except 698 f. The same tendency in the speeches of other persons, 393, 511, 522, 589, 609. 197 f. ἀλγεινά μὲν ... ἀλγος δὲ: for the anaphora, cp. 238 and Pers. 27 φοβηροὶ μὲν ἰδεῖν, δεινοὶ δὲ μάχην.

200. ὠροθύνετο: an epic word.

201. οἱ μὲν θέλοντες: absolute nominative, used as if δαίμονες ἐν ἀλλήλοις ἐστασάζον had preceded. Cp. Soph. Ant. 259 λόγοι δ' ἐν ἀλλήλοις ἐρρόθουσιν ὡς καλλικέφαλοι, φόλαξ ἐλέγχων φόλακα, Eur. Phoen. 1462 ἂν δ' ἐπι στρατηλάταις, οἱ μὲν πατάξαι πρόσθες Πολυνέκυν δορί, οἱ δ' ἀδιήθνυτοι οὐδαμοῦ νίκη πέλου, Bacch. 1131 ἂν δ' πώς ὀμοι δοχ, ο μὲν στενάζων κτέ. Krüger i. § 56, 9, 4. See also on 569 below.

202. δῆθεν: scilicet; here without the usual ringe of irony (986), or notion of pretense. So Eur. Ion 831 'ινων, ἰδοὺ δῆθεν ὥς συνήνυτε.
σπεύδοντες, ὡς Ζεὺς μήποτ' ἄρξειν θεῶν,
ἐνταῦθ' ἐγὼ τὰ λῶστα βουλεύων πιθέων
205 Τιτάνας, Οὐρανοῦ τε καὶ Χθόνος τέκνα,
οὐκ ἡδυνήθην: αἰμύλας δὲ μηχανὰς
ἀτιμάζετες καρτερῶς φρονήμασιν
ὡντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν.

ἐμοὶ δὲ μὴτηρ οὐχ ἄπαξ μόνον Θέμις,
210 καὶ Γαία, πολλῶν ὀνομάτων μορφὴ μία,
τὸ μέλλον ἦ κραῖνοίτο προνεθεστικές,
ὡς οὐ κατ' ἱσχὺν σύνδε πρὸς τὸ καρτέρων
χρείη, δόλω δὲ τοὺς ὑπερσχόντας κρατεῖν.

203. ὡς Ζεὺς μήποτ' ἄρξειν θεῶν: said instead of “that Cronus might remain in power,” because the personality of Zeus is uppermost in the speaker’s mind.

204. τὰ λῶστα πιθέων Τιτάνας: on the double accusative, see Krüger I. § 46, 11, 2. — The aorists ἐπιδίωκον and ἐπιθάμμων are very frequent in tragedy.


208. ἀμοχθῆ: the sense is, “in their pride of heart, they thought easily to master their foe by sheer brute force, without tedious manoeuvres.” — πρὸς βίαν: opposed to ἀμύλας μηχανὰς.

210. πολλῶν ὀνομάτων μορφὴ μία: said in order to explain the identification of Gaea and Themis (cp. 1091), whom the common tradition distinguished as mother and daughter (so Hesiod Theog. 135, and Aeschylus himself in Eum. 2 Παιάμ.: ἐκ δὲ τῆς Θέμιν). In identifying the two, the poet seems to have followed a local Attic tradition, of which an Attic inscription, `τερίας Γῆς Θέμαδος, affords a hint. In Arcadia, Demeter had the cognomen Themis; Paus. viii. 25, 4. Themis in 874 is called Τιτάνης, as being the mother of the Titans; the poet includes under the term Τιτάν all who belong to the Titan race. Similarly Prometheus, the son of a Titan, is spoken of as Τιτάν Προμηθεύς, Soph. O. C. 56, Eur. Phoen. 1122, Ion 455. Aeschylus, having of his own invention made Prometheus a son of Themis, wished to guard against a possible feeling of bewilderment on the part of his spectators, that the functions given to Gaea in the cosmogonic accounts (see Hesiod Theog. 463, 470, 494, 626, 884) should be transferred outright to Themis.

211. κραῖνοιτο: present tense, because the prophetess thinks of the future as already present. Cp. τίθεσιν 848, τελείαται 929.

212. Cp. Soph. Phil. 594 ἡ μὴν ἦ λάγῳ πείσαντες ἡξεῖν ἐν δὲ τῆς Θέμιν. In identifying the two, the poet seems to have followed a local Attic tradition, of which an Attic inscription, `τερίας Γῆς Θέμαδος, affords a hint. In Arcadia, Demeter had the cognomen Themis; Paus. viii. 25, 4. Themis in 874 is called Τιτάνης, as being the mother of the Titans; the poet includes under the term Τιτάν all who belong to the Titan race. Similarly Prometheus, the son of a Titan, is spoken of as Τιτάν Προμηθεύς, Soph. O. C. 56, Eur. Phoen. 1122, Ion 455. Aeschylus, having of his own invention made Prometheus a son of Themis, wished to guard against a possible feeling of bewilderment on the part of his spectators, that the functions given to Gaea in the cosmogonic accounts (see Hesiod Theog. 463, 470, 494, 626, 884) should be transferred outright to Themis.

213. δόλω δὲ τοὺς ὑπερσχόντας: = τοὺς δὲ δόλω ὑπερσχόντας, subject accusative to κρατεῖν. A fuller and
τοιαν' ἐμοὶ λόγουσιν ἐξηγουμένου
οὐκ ἦξισαν οὔδὲ προσβλέψαι τὸ πάν.
κράτιστα δὴ μοι τῶν παρεστῶτων τότε
ἐφαίνετ' εἶναι προσλαβόντι μητέρα
ἀκόνθ' ἐκόντι Ζηνὶ συμπαραστατείν.
ἐμαί τ' ἐθεὶς Ταρτάρου μελαμβάθης
κενθμῶν καλύπτει τὸν παλαιγενή Κρόνον
αὐτοῖς συμμάχοισι. τοιάδ' ἐξ ἐμοῦ
ὁ τῶν θεῶν τύφανος ὕφελημένος
κακαῖοι ποιναῖς ταῖσδὲ μ' ἐξημεύσατο.

more emphatic expression for simple δόλφ. The position of δόλφ is due to the antithesis. Cp. Eur. Andr. 215 ὑρήκειν χίον τὴν κατάφυτον, Soph. O. T. 139 ἔκεινον ὁ κτανάς, Demosth. v. 28 ταῦτα τοὺς ἀδικοῦντας, xiv. 25 ταῦτα ὑ' οἱ κεκτημένοι. The aor. ἀπερχόμενα stands in connexion with χρέια κρατεῖν, "those were destined to be victors who should have outdone their adversaries in craft."

215. προσβλέψαι: προσβλέπον is used in the sense in which ἀποβλέπειν is more commonly employed.


217. προσλαβόντι: συναίρομεν ὑ' μητρί, Schol. The dative in agreement with μοὶ, whereas the following ἐκόντα (necessarily accusative on account of ἐκόντι) connects itself more closely with the infinitive. G. 998, 1; H. 941. Observe that προλαβόντα μητέρα would have been an equivocal succession. In Soph. O. T. 353, after ἐνέκα τοῖς... προσαντιἀν μὴτε τούσδε μητ' ἐμὲ, comes the dative ἦς διὶ γῆς τὶς ἀνοσίῳ μιᾶστορι, because ἦς διὶ... μιᾶστορι might seem to refer to ἐμὲ. Cp. also Soph. El. 959 ἐπάρατε μὲν στένειν... ἐστερημένη, πάραστι δ' ἀλγέων... ἔλεκτρα ἱμάρηκονσαν, Eur. Med. 1237 δὲ διὸντα μοι παῖδας κτανοῦσα τήος ἀφορμαίπθανε χθόνοις καὶ μῆ σχολή ἄγνους ἐκδῶναι τέκνα (in both examples the accusative is used under influence of the metre).

219. Ταρτάρου: cp. passages quoted in note on 152; also Hesiod Theog. 851 ἤτινες ὧν ὑποτάρατοι Κρόνου ἄμφις ἔλοντες. — μελαμβάθις: cp. 1029, 1050, II. viii. 479 ἦν ἰάσπιον το Κόρον το ἱμένοι οὔτε αὐγῆ ἡ ἑρέστοντε τέρποντ' οὔτ' ἅμεμοιοι, βαβίθ' δ' ἐκ τῆς Τάρατος ἄμφις.

221. αὐτοῖς συμμάχοισι: cp. 1047. G. 1191; H. 774 a. The article is generally omitted in this idiom.

223. κακαῖοι ποιναῖς: sometimes, it is true, ποινû (indemnity, requital) is used, like ἄκουα, in a good sense; so Suppl. 325 λέξωμεν ἐπὶ Αργείου ἀγαθάς ἀγαθῶν ποιῶς, Cho. 792 διδύμα καὶ τριτλᾶ παλάμισα νηλών ἄμαχες, Pind. Pyth. i. 113 ποιονε τεθριπτὼν, Nem. i. 107 ἡσυχίαν καμάτων μεγάλων ποιῶν. Here, however, κακαῖοι is added not simply to show that ποιναῖς has its bad meaning (penalty), for that is sufficiently indicated by ταῖσδὲ,


225 νόσημα, τοὺς φίλους μὴ πεποιθέναι.

230 ἄλλοισιν ἄλλα, καὶ διεστοιχίζετο
ἀρχήν, βροτῶν δὲ τῶν ταλαιπώρων λόγων
οὐκ ἔσχεν οὐδὲν, ἀλλ’ ἀυστόσας γένος
τὸ πᾶν ἐξρήμεν ἄλλο φιτόσαι νέων.
καὶ τοίοιν οὐδεὶς ἀντέβαινε πλὴν ἔρων.

235 ἐγὼ δ’ ἐτόλμησο’. ἐξελυσάμην βροτοὺς
τὸ μὴ διαρραϊσθέντας εἰς Ἀιδοῦ μολεῖν.

but rather to emphasize further the idea contained in ταῖς ἐποιήσεις, as it were ταῖς ἐποιήσεις, κακαῖς ἐποιήσεις. Cp. Soph. Phil. 477 σοὶ ἐκεῖδες ὦν καλὸν, Eur. Phoen. 94 φαύλος φῶς. — ἐξελυσάμην: used in the sense in which ἀνταμείβομαι is commonly said. See on 215.

229. νέμα: see on 109, θηρώματι. — According to Hesiod Theog. 881, at the conclusion of the conflict with the Titans, the Olympian gods, following Gaia's suggestion, appoint Zeus as the sovereign of the gods: ὁ δὲ τοῖσιν ἐπὶ διεδάσαστο τιμάς. Cp. ibid. 73 εἰδὸ ἐκαστα ἁβανάτοις διέπασεν ὄμοι καὶ πέφραδε τιμάς.

230. διεστοιχίζετο: διήρει, Schol. διεστιθέντω ἐν στοιχεῖ καὶ τάξει, διήρει ἀπὸ τῶν εἰς τοὺς σηκοὺς ἐπισαγόντων τὰ ποιμνία καὶ διακρινόντων ἐκ τῆς νομῆς ἔκαστῳ τὰ θία, Hesych.

232 f. ἀυστόσας: see on 151 and 668. Aeschylus has taken the legend of a succession of ages and races of men, and modified it to suit his own conceptions. See Introduction, p. 15.

234. καὶ τοῖσιν: the article retains its pronominal force most frequently in connexion with καὶ, δὲ (cp. 816), and γὰρ. Krüger II. § 50, 1, 1–5.


236. The infinitive with τὸ μὴ follows expressions signifying prevention, or any other action opposed to that expressed by the infinitive itself. Krüger I. § 67, 12, 2–4; GMT. 811. See also 865 below, Αγ. 1170 ἄκος δ’ οὖν ἐπήρεασαν τὸ μὴ (μὴ οὖ?) τόλιν μὲν ἀπερρέων ὦν ἔχει παθεῖν, Pers. 291 ὑπερβάλλει γὰρ ἢδε συμφορὰ τὸ μὴ λέξαι μὴν ἐρωτήσαι πάθη.
τῷ τοιαύτῳ πημοναίσι κάμπτομαι,
πάσχειν μὲν ἀλγεναῖσιν, οἰκτραῖσιν δ᾽ ἰδεῖν·
θυμῶς δ᾽ ἐν οἴκτῳ προθέμενος, τοῦτον τυχεῖν
οὐκ ἥξιώθην αὐτός, ἀλλὰ νηλεῖς
ὡς ἐρρύθμισμαι, Ζηνὶ δυσκλῆς θέα.

Χορός.

σιδηρόφρων τε κάκ πέτρας εἰργασμένοι,
ὁσις, Προμηθεῦ, σοῦσιν οὐ συνασκάλα
μόχθουσι· ἔγω γὰρ οὐτ᾽ ἄν εἰσύδειν τάδε
ἐξρήξὼν εἰσιδοῦσά τ᾽ ἥλυσθην κέαρ.

237. τῷ: therefore, as in Homer. Cp. Soph. O. T. 511 τῷ ἀπ᾽ ἐμᾶς φρένῳ οὐκοτ' ἀρλήσει κακίαν. See on 234. —τοιαύτῳ: in τοιούτος, τοιόσοδε (see Sept. 27, Ag. 1075), οἰος, ποιω, the diphthong οι is often shortened. Krüger II. § 8, 3, 1; H. 92 D, d. In such cases ο is was probably written; ταιοι is often found in inscriptions.

239. ἐν οἴκτῳ προθέμενος: pro- has its temporal meaning, though I began by showing compassion. Cp. Ag. 1008 καὶ τὸ μὲν πρὸ χρημάτων κτησίων ἄκουσιν βαλῶν. —τοῦτο: i.e. τοῦ ἐν οἴκτῳ τίθεσθαι.

241. ἐρρύθμισμαι: ironical, have been disciplined, brought to order.—Ζηνὶ...θέα: appositional phrases like this, taking up the second half of a verse, are very effective; see 350, 461.

242. ‘Iron’ and ‘stone’ are, from Homer on, frequent designations of what is unfeeling or stubborn. In Il. xvi. 33 Patroclus says to Achilles, νηλεῖς, οὑκ ἢρα σοι γε πατήρ ἢν ἐπίστα. Πηλέους οὐδὲ θέτε μὴ τηρή γλαυκή δὲ

σε τίπτε τάλασσα πέτρας τ᾽ ἡλίᾷτοι,
ὅτι τοι νόσο στὶν ἀτης, imitated by Verg. Aen. iv. 366 duris genuit te cautibus horrens Caucasis Hircanaeque admorunt ubera tigres; see also Eccl. viii. 48. Cp. Il. xxiv. 206 σιδήρεον νῦ τοι ἄτορ, Hesiod Theog. 239 ἐθριβην τ᾽ ἀδάμαντος ἐνθ φρένι θυμὸν ἔχοιαν, Pind. Frg. 88 ὃς μὴ πόθι κυμαίνεται, ἣ τὰ ἀδάμαντος ἦν σιδόρον κεχάλκευται μέλαιαν κορδίαν, Aesch. Sept. 52 σιδηρόφρων γὰρ θυμὸς ἄγρελε ἀνθρώπων ἐπενει, Eur. Med. 1279 τάλαιν, ὃς ἄρ' ἡσαν πέτρας ἦ σιδόρος, ἄτις...κτεῖς, Cyc. 596 πέτρας τὸ λήμα καδάμαντος ἔξομεν, Theocr. x. 7 Μιλάνω δῆματα, πέτρας ἀπόκομας ἀτεράμων, Moschus iv. 44 μοχθὲς τούτης ἐγ᾽ ἔχων νόδον ἡ σιδήρου καρπεῖν ἐν στήθεσσι, Tibull. i. 1, 63 flebis: non tua sunt duro præcordia ferro vincta neque in tenero stat tibi corde silex, Ovid Amor. iii. 6, 59 ille habet et silices et vivum in pectore ferrum, Hor. Carm. i. 3, 8 illi robur et aes triplex circa pacus erat.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

260 τυφλὰς ἐν αὐτοῖς ἠπιόδας κατφύσια.

246. 'καὶ μὴν aut et vero, et sane aut atqui significat' (Hermann ad Vigerum, 332). Here it means et sane (with emphasis on φίλοις); in 459, 1080 it means et vero in 982, 985, at qui.—For the omission of εἰμι see on 42.

247. μὴ: cp. 959, Pers. 344 μὴ σου δοκεῖνεν τήδε λειφθήναι μάχρῃ; The chorus inclines to account for the severity of the punishment by supposing a more heinous crime.—τὸνδε: than what thou hast said; cp. ταῦτα 189.

248. προδέρκεσθαι: foreseeing death is an evil, in that it benumbs man's energies and stupefies his faculties, since death is ever present before his eyes, and a fixed limit is set to his activity. By προδέρκεσθαι μόρον the poet means this anxious expectation of death. A somewhat different conception appears in Plato Θηγ. 523 ἃ, where Zeus says, πρῶτον μὲν ὁν παυστῶν ἐστι προείδοται αὐτῶν τῶν θάνατον. νῦν γὰρ πρὸςαζ. τοῦτο μὲν ὁν καὶ δὴ ἐρημαῖ τῷ Προμηθεῖ δῶς ἐν παύσῃ αὐτῶν. Here it is stated that men are not to know beforehand when they are to die, so that they may not try to deceive the judges of the lower world by premeditated artifices, and by providing witnesses to testify in their behalf. Cp. also Hor. Carm. iii. 29, 29 prudens futuri temporis existum caliginosa nocte premit deus.

249. τὸ ποῖον κτὲ. = τὸ φάρμακον τῆδε νῦσον ποῖον εὖρων; remedium quod huic morbo adhibui quasi quale fuit? 'Is qui interrogat, audiendi studio id, quod alterum dicere vult, occupaturus ipse rationem incohatis, quam ab illo absolvit; ipse autem quia eam absolvere non potest, addit pronomen interrogativum' (Hermann ad Vigerum 25).—νόσον: cp. 384, 596, 606, 632, 977, 1069.

250. As in dealing with the myth of the golden and silver ages, 232, Aeschylus here uses great freedom in treating the myth of Pandora (Hesiod O. D. 94: see Introduction, p. 6), so that the original form of
μέγ' ὠφέλημα τούτ' ἐδωρήσω βροτοῖς.

πρὸς τοίσδε μέντοι πῦρ ἐγὼ σφιν ὅπασα.

καὶ νῦν φλογωπὸν πῦρ ἔχουσ' ἐφήμεροι;

ἀφ' οὖ γε πολλὰς ἐκμαθήσονται τέχνας.

τοιοῦσδε δὴ σε Ζεὺς ἐπ' αἰτιάμασιν —

αἰκίζεται τε κούδαμῇ χαλὰ κακῶν.

the story is no longer recognizable, and only the deeper significance remains. Man, never deserted by Hope, strives ceaselessly for the attainment of his ends, unmindful of death and untroubled by the thought that he may be cut off before his goal is reached. Cp. Simonides Amorg. Frg. 1, 3 ἐφήμεροι ἥ δη βοτ' αἰεὶ ζῶμεν, οὐδὲν εἰδότες ὥσις ἔκαστον ἐκπληρεῖνει θεός. ἔπειτ' ἐκ πάντας κάπι- πειθείη τρέφει ἔρημον ὄρμανον, Soph. Ant. 615 ἀ γὰρ ἢ θ' πολύπλαγκος ἐπίτις πολλοῖς μὲν δνασις ἄνδρων, πολ- λοῖς δ' ἀπάτα κούδαμῳ ἔρωτων.

252. σφίν (= αὐτοῖς), as in 457. Krüger II. § 51, 1, 19. σφίν in this sense is Homeric (Krüger II. § 51, 1, 17), but occurs in tragedy only in 481 below.

253. φλογωπὸν: the brightness of the fire is put forward, as rendering it the more unfit for the ἐφήμεροι. The addition of this emphatic word justifies the repetition of πῦρ. Cp. Suppl. 508 Βλ. λευρόν κατ' ἀλκοός νῦν ἐπιστρέ-
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΧΟΡΟΣ.
οὐδ’ ἔστω ἄθλου τέρμα σοι προκείμενον;

ΠΡΟΜΗΘΕΥΣ.
ούκ ἄλλο γ’ οὐδέν πλην ὅταν κεῖνω δοκῇ.

ΧΟΡΟΣ.
δόξει δὲ πῶς; τίς ἐλπίς; οὐχ ὅρᾶς ὅτι
260 ἡμαρτεῖ; ὦς δ’ ἡμαρτεῖ οὐτ’ ἐμοὶ λέγειν
καθ’ ἴδοντι σοι τ’ ἄλγος. ἀλλὰ τὰῦτα μὲν
μεθώμεν, ἄθλου δ’ ἐκλυσων ζήτει τινά.

ΠΡΟΜΗΘΕΥΣ.
ἐλαφρὸν ὅστις πημάτων ἐξώ πόδα
ἐχει παρανεῖν νοθετεῖν τε τὸν κακῶς
265 πρᾶσσοντ’ ἐγὼ δὲ ταῦθ’ ἀπαντ’ ἡπιστάμην.
ἐκὼν ἐκὼν — ἡμαρτον, οὐκ ἄρνησομαι.

257. οὐδέ: cp. καὶ in 253.
258. Cp. 376. A different statement is made in 756.
259. δόξει δἐ πῶς: δόξει stands first because it takes up the thought of the preceding δοκῇ. Cp. Soph. E'I. 1429 ΧΟ. λεύσει γάρ Ἀργοσθ. ΟΡ. eis-orāte ποτὶ τὸν ἄνδρα;
260. ἡμαρτεῖ: a moral wrong is not meant, but only an act of imprudence and mistaken judgment—rebellion, that is, against a superior adversary. This is clear from 260 and its explanation in 267.
262. ἐκλυσων ζήτει τινά: that is, by submission. Cp. 316 with 315.
265 f. With the words ἐγὼ δὲ ταῦθ’ ἀπαντ’ ἡπιστάμην and ἐκὼν Prometheus rejects the charge of imprudence, and restricts his ἡμαρτημά to the disregard of self-interest, as described in the next verse (267). So his ‘error’ is after all a noble action.—ἐκὼν ἐκὼν: repetition (ἀναδιπλωσία) emphasizes expressions of sorrow, entreaty, and asseveration. Cp. 274, 338, 688, 691, 887, 904, 996; also 577, 594, and 392, 937.—οὐκ ἄρνησομαι: this refers only to the word ἡμαρτον. The sense is, “I will not object to your phrase ἡμαρτεῖ” (260), “I will not insist on another word.”
θυρησὶς ἀρήγων αὐτὸς ηύρομην πόνοις. οὐ μὴν τι ποιναῖς γ' ωφομήν τοιαίσι με κατασχυμανείσθαι πρὸς πέτρας πεδαρσίως, τυχόντ' ἐρήμου τοῦθ' ἀγείτονος πάγου.

καὶ μοι τὰ μὲν παρόντα μὴ δύρεσθ' ἄχη, πέδοι δὲ βάσαι τὰς προσερποῦσας τύχας ἀκούσαθ', ὡς μάθητε διὰ τέλους τὸ πᾶν. πίθεσθε μοι πιθεσθε, συμπονήσατε τῷ νῦν μογοῦντι. ταῦτά τοι πλανωμένη πρὸς ἄλλοτ' ἄλλον πημονή προσιζάνει.

267. θυρησὶς ἀρήγων: explanatory asyndeton. See on 235. — ηύρομην: cp. Sept. 878 μελέουσι θανάτου ηύρομεν, Soph. Ai. 1023 καὶ ταῦτα πάντα σοῦ θανάτου ηύρομεν. 268 ff. φομήν με κατασχυμανείσθαι τυχόντα: instead of φομήν κατασχυμανείσθαι τυχών. Krüger I. § 55, 2, 3; H. 940 b. For Homeric examples see Krüger Π. II. § 51, 2, 1 and § 55, 2, 2. Cp. also Soph. Ai. 606 κακὰν ἐπὶ ζήχαν ἔτι με ποτ' ἀνάσει, Ε. 65 καὶ ἑπάχω ... ἀλλάφειν εἰτι, 471 δοκέω με πείραν τίθεν τολμήσαν ἔτι, Eur. Αικ. 641 καὶ μ' οὐ νομίζω παῖδα σὺν περιστάτη, Hdt. i. 34 ὥστε ἐνθίμεις ἐκωτόν (emphatic) εἶναι ἀνθρώπων ἀπάντων ἀληθάτων, Plat. Ρεπ. iii. 490 b οἶμαι δὲ με ἀκηκοέναι, Isocr. ιν. 85 οὐκ ἔχερος ἀλλ' ἀνταγωνιστὰς σφᾶς αὐτοῦ εἶναι νομίζωντες.—κατασχυμανείσθαι: cp. 147. Future middle used like aorist, Soph. Phil. 964. Krüger I. § 39, 11.—πεδαρσίως: see 710, 916; Cho. 846 λόγοι πεδαρσίων θρόφοκοι. This Aoristic form (παρ' = μετά) Aeschylus uses in a few other words: πεδαρσίως Frg. 48, πεδαίχμοις and πεδάρος Cho. 588 f.—ἐρήμου: cp. Frg. 305, 10 ὄρμους ἐρήμους καὶ παγ. yous, Soph. Phil. 691 ἵπ ταύτα δὲν πρὸς τὸν ἐξηρόν δείπ τιν' ἐχωμάτων κακογείτονα. 271. καὶ μοι κτέ.: and so bewail my lot no more, presupposing the thought "your admonitions are unavailing." —δύρεσθε: δύρομαι = δύσρομαι belongs to tragic diction. 272. πέδοι βάσαι: i.e. so as to listen more conveniently to a long narration. A motive is thus provided for the descent of the chorus from its car into the orchestra. Βούλεσαι γὰρ στηθαί τὸν χορὸν ὅπως τὸ στάσιμον ἄχη, Schol. 273. διὰ τέλους: cp. Soph. Αι. 685 διὰ τέλους εἴχαν τελείθαι. For the resolution see on 76. It is rendered easier by the fact that the chief caesura falls in the fourth foot (see on 2). 275. νῦν: said in reference to the thought which follows, "to-morrow your turn may come." — ταῦτα: adverbial, nearly = κατὰ μονὸν, impartially, for all alike. See on 398, and cp. Soph. Αι. 687 ταῦτα τῇδε μοι τάδε τιμάτε. Properly it is the inner object (cognate accusative). 276. πρὸς ἄλλοτ' ἄλλον: for the order, see on 762 and 19.—For the
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΧΟΡΟΣ.

οὐκ ἄκουσαίς ἐπεθώνξας τούτο, Προμηθεῦ.
καὶ νῦν ἔλαφροὶ ποδὶ κραυνύστυν

280 θάκον προλιποῦσ' αἰθέρα θ' ἄγνον πόρον οἰωνῶν, ὦκριούση
χθονὶ τῇδε πελῶ· τοὺς σοὺς δὲ πόνους
χρήζω διὰ παντὸς ἄκουσαι.

ΟΚΕΑΝΟΣ.

1 ἡκὼ δολιχῆς τέρμα κελεύθουν

285 διαμειψάμενος πρὸς σέ, Προμηθεῦ,
thought cp. Archil. Erg. 9, 7 ἄλλοτε δ' ἄλλος ἔχει τάδε· νῦν μὲν εἰς ἡμέας ἐτράπεθ', αἰματόν δ' ἔλκος ἀνατεκομέν, ἔκαστι δ' ἐπέρουσ ἐπαμελήσει, Pind. Ol. ii. 60 ἄραι δ' ἄλλοι ἄλλα εὐθυμίαν τε μέτα καὶ πόνων ἐς ἄδρας ἔβαν.

277–283. The anapaests of the chorus accompany the action of the machinery by which Oceanus is brought on the scene. See on 114–127.


279. καί: and so, accordingly.

282 f. πελῶ: future of πελάζω. — πόνους... διὰ παντὸς ἄκουσαι: as promised in 272. Compliance with this request follows much later, 755 ff. and in the speech beginning at 823. Curiosity and expectation are thus maintained.

284–396. Second Scene of the First Episode. Oceanus, father of the Oceanids, enters (from the right), mounted upon a winged steed (τετρασκελὴς οἰωνὸς 395) like Pegasus. The scholiast understands a griffin, because of this word οἰωνὸς, but sea-gods, in older Greek art, are often seen riding on hippocamps or sea-horses. The machine here used was the αἰώρημα, a sort of crane with hanging ropes, by which persons could be swung aloft, moved through the air, and let down again. The scholiast remarks, καϊρὸν δίωσε τῷ χορῷ καθήκασαι (καθισμάσει;) τῆς μηχανῆς Ὀκεανὸς ἔλθων· ἐπεροθῆ δὲ ἐχρήσατο, ὅπου γε Ὁμηρος οὐκ εἰσῆγα-γεν Ὀκεανὸν εἰς τὸν σύλλογον τῶν θεῶν (on this cp. Il. xx. 7 οὔτε τις οὖν Ποταμῶν ἀπένθη νοσφ' Ὀκεανοί). The anapaests of Oceanus accompany the descent of the chorus from their chariot into the orchestra. — This scene and the second episode form the second act, the beginning of the action which leads to the catastrophe. See on 307 and 438.

284. δολιχῆς: an epic word. The way is long because Oceanus comes from the depths of the sea. Cp. 300 f.

285. διαμειψάμενος: cp. Sept. 334 δια-μειψάμεν δῶν, 856 δ' ἀχέρων ἀμειβεται
τὸν πτερυγωκῆ τόνδ’ οἰωνὸν
γνώμη στομίων ἀτερ εὐθύνων·
tais sais de tychais, isithi, synalugō.
tō te gayr me, dōkō, synygevēs oytōs
290
ēsyanagkāxei, xwris te genvous
οὐκ ἐστιν ὅτε μείζονα μοῦραν
νείμαμι’ ή σοί.

γνώσει δε τάδ’ ὡς ἑτυμ’, ουδὲ μάτην
χαριτογλωσσεῖν ἐνι μοι· φέρε γὰρ
295
σήμαν’ ὁ τι χρῆ σοι συμπράσσειν·
où gayr pot’ ēreis ēs 'Ωkeanou
φίλος ēstī bebaioterōs σοι.

286. πτερυγωκῆ: formed like po-

287. γνώμη: ‘admirations augen-
dae causa non brutus, sed mente
ac ratione praeditus esse fingitur’
(Schütz). In II. xviii. 410, the
golden handmaids of Hephaestus are
endowed with reason, speech, and
power of action; in Od. viii. 556, the
ships of the Phaeacians sail tisynkó-
menai ferei, and we are told that
autai ἵκατο νόματα καὶ φήναι ἀνδρῶν.
As these ships need neither helms-
man nor rudder, so Oceanus’s steed
needs no bit, because of its own ac-
cord it obeys the will (γνώμη) of its
rider.

289 f. τὸ συγγενὲς ἐσταναγκάζει:
133, Oceanus is son of Uranus and
Gaia, and the oldest of the Titans.
See on 14. — γένους: = τῆς συγγε-
νειάς.

291 f. ὅτα ... νείμαμι: without ēn,
as Ag. 620 οὐκ ἔσθ’ ὅπως λέξαμι, Cho.
172 οὐκ ἔστιν ὁστίς πλὴν ἔμοι κελαιῶ
νυ, II. xxii. 348 ὃς οὐκ ἔσθ’ ὃς σῆ γε
κόνις κεφαλῆς ἀπαλάλκοι, Soph. Phil.
692 οὐκ ἔχων βάσιν οὐδὲ τεν’ ἐγχώρων
κακογείτονα, παρ’ ὧδ’ στόχων ἀποκλαύ-
σειν, Eur. Alc. 52 ἐστ’ οὖν ὅπως "Ἀλ-
κηστις εἰς γῆρας μόλις; 117 οὐδὲ ῥαν-
κληρίαν ἐσθ’ ὅποι τις αἰᾶς στείλας
δυσμένων παραλίσαι φυχάν. GMT.241;
Krüger Π. § 54, 3, 8.—μοῖραν νεί-
μαμι: cp. Hdt. ii. 172 ἐν οὐδεμίο μοῖρῃ
megálē ἥγον, Plat. Crat. 398 ἐ μεγά-
λην μοῖραν καὶ τιμῆν ἔχει. This sense
of dignity, station, rank was devel-
oped from the meaning due share,
just due. Cp. Soph. Trach. 1238 ἀνὴρ
δ’, ὃς ἔοικεν, ὃς νεμεῖν ἔμοι φῆλον
μοῖραν.

294. χαριτογλωσσεῖν: see on 180.
— ἐνι μοι: ‘tis my nature; cp.
224.

296. 'Ωkeanou: instead of ἐμοὶ,
ПРОМΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ПРОМΗΘΕΥΣ.

ἐξα, τί χρῆμα; καὶ σὺ δὴ πόνων ἐμῶν ἥκεις ἐπόπτης; τῶς ἐτόλμησας, λυπῶν ἐπώνυμων τε ρέμα καὶ πετρηρεφῆ αὐτόκτων ἄντρα, τὴν σιδηρομήττερα ἐλθὼν ἐς αἰαν; ἡ θεωρήσων τύχας ἐμὰς ἀφίξαι καὶ συνασκαλῶν κακοῖς; δέρκου θέαμα, τόνδε τὸν Δίος φίλον, τὸν συγκαταστησάντα τὴν τυραννίδα, οίας ὑπ' αὐτοῦ πημοναίσι κάμπτομαι.

because the speaker is stating a future thought of Prometheus. This mention of his own name imparts an air of assurance to his assertion; cp. Soph. O. C. 626 κούστοι. Οιδίπουν ἔρεις ἄρχειν οἰκήματα δέχασθαι. At the same time it serves the incidental purpose of informing the spectators who the newcomer is.

298. τί χρῆμα: cp. Ag. 1306, Cho. 885 τί δ' ἐστι χρήμα; Eur. Andr. 896, Suppl. 92, Hipp. 906, H. F. 525, Or. 1573 τα, τί χρῆμα;

299. πόνων ἐμῶν ἐποπτῆς: see 118. — ἐτόλμησας λυπῶν ἐπώνυμων ρέμα: cp. the scholion quoted on 284-290.

300. αὐτόκτων: cp. αὐτοφυῆς, αὐτόχυτος, αὐτόδορος, αὐτόξυλος, etc. — ἄντρα: cp. 123. — σιδηρομήττερα: cp. II. viii. 47 Ἰδήν μητέρα θηρῶν, Astydamas Frg. 6 (p. 780, Nauck) οἰκομήττορ' ἐμπελαον. Scythia is appropriately called "mother of iron"; cp. Sept. 817 Σκύθη σιδήρη, Suid. Χάλως ἐκοινὸς ἕκλειος Ἐκυθίας, ἐνδεκα οἰκομήττορες. According to Hesiod (Clem. Alex. Strom. i. 307) and Aristotle (Plin. H. N. vii. 57. 197) the art of casting bronze was invented by the Scythians. Cp. 714 below.

303. συνασκαλῶν κακοῖς: see on 161.


ορῷ, Προμηθεῦ, καὶ παρανέσαι γέ σοι θέλω τὰ λῶστα, καύπερ ὄντι ποικίλῳ.

γίγνωσκε σαυτῶν καὶ μεθάρμοσαι τρόπους νέους: νέος γὰρ καὶ τύραννος ἐν θεοῖς.

εἰ δὲ ὁδε τραχεῖς καὶ τεθηγμένοις λόγους ῥήψεις, τάχ’ ἄν σου καὶ μακρὰν ἀνωτέρω θακῶν κλύοι Ζεὺς, ὡστε σοι τὸν νῦν χόλου παρόντα μόχθον παιδιάν εἶναι δοκεῖν.

ἀλλ’, ὃ ταλαίπωρ’, ἃς ἔχεις ὅργα ᾧφες,

καί τῶν πημάτων ἀπαλλαγας. ἀρχαῖ  ἵσως σοι φαύνωμαι λέγειν τάδε;

τοιαῦτα μέντοι τῆς ἁγαν ῖγγοροῦ γλώσσῃς, Προμηθεῦ, τάπίχειρα γίγνεται.

307. Respecting this hortatory speech of Oceanus the scholiast remarks: σκύπησον τὰ τῶν ῥήματος καὶ παρὰ τρόποις ἐνθεόντα τοῖς τραγικοῖς. The speaker seeks to influence Prometheus by friendly warnings and advice, but his warnings are of such sort that a proud nature like Prometheus’s can only be confirmed by them in its resistance.—ὁρῷ, Προμηθεῦ: σε. 144.

308. ποικίλῳ: κυνῆς, Schol. So Hesiod calls Prometheus ποικίλους, αἰολώμητες Theog. 510, ποικίλους idem. 521, ἀγκυλωμηθῆς idem. 548, πάνων ἡδὲ εἰδὼς idem. 568, ποικίλους idem. 616.—With καύπερ ὄντι ποικίλῳ cp. Πη. i. 577 μητρὶ δὲ ἐγὼ παράφραμι καὶ αὐτῇ περι νοεούσαι πατρὶ φίλῳ ἐπίπρα φίλειν Δί.


311. τεθηγμένοις: for the metaphor cp. Sept. 715 τεθηγμένοι τοι μὲ οὐκ ἀπαμβαλλεῖς λόγῳ, Soph. Αἰ. 584 γλώσσα σοι τεθηγμένη.


319. τάπιχειρα: properly “hand-money” (τὰ ὑπὸ τῶν μισθῶν διδόμενα τοῖς χειρώτεχναίς, Hesych.). Here
320 σὺ δ’ οὐδέπω ταπεωσᾷ οὐδ’ εἰκες κακοῖς,
πρὸς τοὺς παροῦσι δ’ ἄλλα προσλαβεῖν θέλεις.
οὐκόν εἰμιγενχρώμενος διδασκάλω
πρὸς κέντρα κάλον ἐκτενεῖς, όρον ὅτι
τραχὺς μόνορχος οὐδ’ ὑπεύθυνος κρατεῖ.

325 καὶ νῦν ἐγὼ μὲν εἶμι καὶ πειράζομαι
ἐὰν δύνωμαι τώνδε σ’ ἐκλύσαι πόνων·
σὺ δ’ ἡσύχαζε μηδ’ ἁγιαν λαβροστόμει.
ἡ οὐκ οἰσθ’, ἀκριβῶς ἄν περισσόφρων, ὅτι
γλώσσῃ ματαιὰ ζημία προστρίβεται;

it means wages, as in Ar. Vesp. 581
ταύτης ἐπίχειρα, Plat. Rep. 608 ε τὰ
μέγατα ἐπίχειρα ἄρετης καὶ προκεῖ-
ξίφοις ἐπίχειρα λαχοῦντα. On the sen-
timent the scholast remarks, γνωμικάς
δὲ φησί. Cp. 329, Pind. Ol. i. 85 ἀκερ-
δεια λέγοντες ἥλιον κακαγρόμ. Eur.
Bacch. 385 ἄχαλεν ἑτομόν ἄναμιν
τ’ ἀφροσύνα τὸ τέλος δυστυχία, Fig. 5
εἰ μὴ καθίζεις γλώσσαν, ἔσται σοι κακά.

320 ταπεωσόχ: sc. εί. See on 42.
471 ήπλος τὸ γένεμ’ ὅμως εἰ ὁμώ
πατρὸς τῆς παιδός: εἰκες δ’ οὐκ ἐπιστα-
ται κακοῖς.

321. δέ: can stand as fourth word
when the three foregoing words form
one idea, or belong very closely to-
gether (thus preposition, article, and
noun, here and 381). For the thought
cp. Pers. 531 μὴ καὶ τι πρὸς κακοῖς
προσθέτα κακόν, Soph. Phil. 1265 μᾶκ
τὶ μοι νεὰ τάρστε πρὸς κακοῖς πέμπον-
tes κακά, O. T. 687 εἰ κακοῖς κακά
προσάψει τοὺς ταλά τὰ πρόσφατα, Phil-
em. Meineke Frag. Com. IV. p. 34
κακά πρὸς τοῖς κακοῖς οὕτω ἐτέρα
συλλέγει.

323. πρὸς κέντρα καλὸν ἐκτενεῖς:

paraphrase of the proverb πρὸς κέντρα
λακτίζειν (κέντραν = tīmūlous, q. d.
for driving oxen and horses). Cp. Ag.
1624 πρὸς κέντρα μὴ λάκτιζε, μὴ πταῖσας
μακῆς, Pind. Pyth. ii. 173 ποτὶ κέντρον
dὲ τοι λακτιζέμεν τελέθει διασφῆδρος
άμος, Eur. Bacch. 795 έσομ’ ἀν αὐτῷ
μάλλον ἡ θυμοκρίμονας πρὸς κέντρα λακτί-
ζομίθαι γνής ἂν θεφ’, Fig. 607 πρὸς κέ-
ντρα μὴ λάκτιζε τοῖς κρατοῦσι σοι.

324. Cp. 35, 150, 186.

325. πειράζομαι έαν δύνωμαι: cp.
II. xviii. 601 πειρήσαται, ἀλεθών
παράκαρα, εἴ πάσα οἰς ἐξεισά,
Plat. Leg. 638 καὶ πειρήματος, ἂν ἄρα
dύναμαι δηλοῦν. GMT. 489.

327. λαβροστόμαι: cp. Soph. A. I.
1147 τὸ σὺν λάβρων στόμα, II. xxiii.
474 λαβρεῖσαι.

328. ή εἰκ.: συνήθημα of these par-
ticles is especially frequent. See
Krüger II. § 13, 6, 2. — ἀκριβῶς: here
= exceedingly. Hesych. ἀκριβῶς: ἀκρα.
For the characteristic pleonasm, cp.
944, Pers. 794 τοὺς ὑπερπάλλους ἠγαν,
II. vii. 39 σφηνήν σφήν, 97 αἰνεθὲν αἰνός.
— πειρηματο: see on 308.

329. προστρίβεται: a blunt meta-
phor. Cp. Ar. Eq. 5 πληγᾶς ἄτι προ-
τρίβεται τοῖς οἰκέταις.
330 ξηλῶ σε ὄθονεκ' ἐκτὸς αἰτίας κυρεῖς,
πάντων μετασχεῖν καὶ τετολμηκῶς ἐμοὶ.
καὶ νῦν ἔασον μηδὲ σοι μεληστάω.
πάντως γὰρ οὐ πείσεις νῦν· οὐ γὰρ εὔπιθης.
πάπταινε δ' αὐτὸς μὴ τι πημανθῆς ὅδοι.

ΟΧΕΑΝΟΣ.

335 πολλῶ γ' ἀμείωνω τοὺς πέλας φρενὸν ἔφυς
ἡ σαντῶν· ἔργω κοῦ λόγῳ τεκμαίρομαι.
ὅρμωμενον δ' μηδαμῶς ἀντισπάσῃς.
αὐχῶ γὰρ αὐχῶ τίνι δωρεὰν ἐμοὶ
dῶσειν Δί', ὥστε τῶνδ' ἑκλύσαι πόνων.

ΠΡΟΜΗΘΕΥΣ.

340 τὰ μὲν σ' ἐπαινῶ κοῦδαμη λῆξω ποτὲ·
προθυμίας γὰρ οὐθὲν ἐλλείπεις. ἀτὰρ
μηδὲν πόνει· μάτην γὰρ οὐθέν ὁφελῶν
ἐμοὶ πονῆσεις, εἰ τί καὶ πονεῖν θέλοις.

330 ff. ἔκλω σε: thou art to be en-
vied, thou canst thank fortune.— καὶ
tετολμηκῶς: having so much as of-
f ered. For καὶ cp. 197, for τετολμηκῶς
381. Prometheus means, “one might
expect that the mere disposition to
show me sympathy would bring Zeus’s
displeasure on you.” πάντων gives no
good sense; Weil writes πόνων μετα-
sχεῖν (cp. 274), following the scholion
ἐμοὶ συναλγῶν. The sense would be
best satisfied by τούτων μετασχεῖν.—
ἔασον: let it be, have done, as in Soph.
Ο. C. 518 ὅταν μάθης μου, νοεθέται, τὰ
νῦν δ' ἐκα. Cp. the phrase ἐκ τούτων.
333 f. πάντως . . . οὐ: see 1053,
Ευρ. Πίρρ. 1062 πάντως ὁς πίθους ἤκ.
— καὶ παρά: cp. 34. — ὅδοι: εὐπτής.
See 325. For the dative cp. λόγῳ 196.
— The alliteration of τ enhances the
force of these two verses.

336. On asyndeton in clauses that
state the reason, see Krüger II. § 59,
1, 7.— ἔργω κοῦ λόγῳ : cp. 1080.
338. See on 206. — αὐχῶ: I flatter
myself. See on 688, and cp. Eur.
Med. 522 γλαστῇ γὰρ αὖχών τάδε καὶ
περιτελεῖν.
340 f. τὰ μὲν: the sentence takes a
slight turn, and instead of τὰ δὲ (on
the other hand), ἀτὰρ follows.
881 καθεδούσιν μάτην ἔκπραξα βδῶ.
— ὁφελῶν often takes the dative, not
only in dramatic poetry (Krüger II.
§ 46, 8, 2), but even in prose; so Hdt.
x. 103 προσωφελείν ἐθέλοντες τοῖς
Ἐλλήσι.
343. καὶ . . . θέλοις: there is a shade
of contemptuous doubt in these words.

345. ἔνεκα: epic form of ἔνεκα, used by the tragedians for the sake of the metre, like ξεινος for ξέινος, κενός for κενός, κεινός for κεινός, εἰλίσειν (138, 1085) for ἔλίσειν, μοῦνος (804, see on 648) for μόνος.

346. πλειστοὶ πιθονᾶς τυχεῖν: cp. Pers. 706 ἀνθρώπεια δὴ τινος πώματι ἄν τύχοι βροτοί. — The scholiast says, Προμηθείους ὦ γὰρ κατὰ τὸν ἀνθρώπινον λογισμὸν πολλὰς αὐτῷ συνατυχεῖν θεύεσθαι ὁ Προμηθέας. (The commoner feeling is expressed by the proverb solamen miseri socios habuisse malorum.) The poet uses this thought to introduce a matter quite foreign to the play. From the mention of Atlas he passes to the description of Typhon, and this enables him to bring in the eruption of Etna (307-309).


The thought, which forms the transition to the following description, is this: "I will not involve others in my misfortunes; the afflictions of my brother Atlas and of Typhon distress me sorely as it is." — For the following, cp. Hesiod Theog. 517 "Ἀτλας δ' οὐρανόν εἱράν ἔχει κρατηρῆ ὑπ' ἀνάγκης, πέτρας ἐν γαλής, πρόπαρ 'Εσπερίδων λυγουφόρον ἔστατος, κεφαλῆ τε καὶ ἀκαμάτως χέρεσιν· ταῦτα γὰρ οἱ μοῦρον ἐδάσασσε μητίτεο Ζεὺς.

348. πρὸς ἐσπέρους τόπον: that is, for toward the west. πρὸς with accusative, because the speaker thinks of the direction which one must take to reach the place. Cr. Frg. 327 Ἀγνώμ δ' αὐτὴ πρὸς νότον κεῖται πνακά, Od. xiii. 240 ἰμὲν δοσὶ ναîtου πρὸς ἥ τ' ἑλέων τῇ ἑδοί δοσί μεταπίθετο ποτι ξὺφον ἂπίθεντα.

349. Pindar Pyth. i. 35 calls Aetna a κίων οὐρανία, and just so Hdt. iv. 184 says of Mount Atlas, ἠστὶ δὲ στεινὸν καὶ κυκλοτρέει σάντη, ύψηλον δὴ ὕστ' ὑπηλῆ τῇ λέγεται ὡς τὰς κορυφὰς αὐτοῦ οὐκ οἶδ' τε ἐναι ἱδέαν ... τοῦτον κλείν τού οὐρανοῦ λέγοντι οἰ ἐπιχώρων ἐναι. A mountain rising into the clouds seemed to the imagination a pillar supporting the vault of the sky. See Verg. Aen. iv. 247. This 'bearer' (κύκλος) in the legend became a Titan, who as punishment for his sins had to carry the burden of the sky upon his shoulders (see the passage of Hesiod quoted just above). Conversely, colossal crea-
tions are compared to mountain-peaks; thus in Od. x. 113 the queen of the Laestrygones is described, θυρὶ δὲ γυναῖκα ἑώρην διην τ' ὄρεος κορυφῆν, and in Od. ix. 191 Polyphemus resembles ὡς ὀλέντα ὄψιν ὄρεων. — In Homer, however, we read, Od. i. 63, ἔχει (sc. 'Ἀτλας') δὲ τ' κόλπας αὐτὸς μακρᾶς, αἰ γαῖαν τε καὶ ὀρανάδυ καθιστός ἔχειν. Here the original conception of supporting pillars still remains, and the pillars are not entirely replaced by a personal Atlas. The 'columns which keep earth and sky apart,' still exist as such, and Atlas is only the person who 'holds' them. Aeschylus has followed Homer. In view of the familiar Homeric passage he says briefly κόλπα ὀραναδὺ τε καὶ χθονὸς, leaving the office of the pillar, γαίαν τε καὶ ὀρανάδυ καθιστός ἔχειν, to be understood; this office, indeed, is partly fulfilled by Atlas's own person standing on the earth.

351. τὸν γηγενὲ: cp. Hesiod Theog. 820 αὐτὰρ ἔπει Τυφώνας ἄντρον οὐρανοῦ ἐξέλασε Ζεὺς, δελτάτον τέκε παῖδα Τυφώνας Γαίαν παλὰρη, ἔκ δὲ οἱ ἄμων ἦν ἔκαστον κεφαλάς ὅριος, δεινῶν δράκοντος. Typhoens is a personification of the subterranean vapors and gases which cause earthquakes and volcanic outbreaks. In the following description of Typhon (or Typhos) it is the poet rather than Prometheus who is speaking. The description itself is very like that of Pindar, Pyth. i. 30 ὡς τ' ἐν αὐτῆς Ταύταρη κεῖται, θεῶν πολέμιος Τυφών ἐκατοντάκαρανος τὸν ποτὲ Κιλλίκον θρέψει πολυάνυσμα ἄντρον. νῦν γε μάν ταί δ' ὄπερ Κήμας ἀλεκρέσει ὁχθα. Σικελία τ' ἄντρον πίεζει στέρνα λαχνάοντα κλών τ' ὀφρανεια συνεχεῖ, υψόεσθαι Αἰτνα.— Κιλλίκον οἰκήτωρα ἄντρον: the scholiast remarks, οἰκήτωρα μὲν εν Κιλλίκε, κολασθόντα δὲ εν Σικελίᾳ (so in Pindar). In Homer II. ii. 781 γαῖα δ' ὄπεστεν ὁχθαὶ Διὸς τέρπικεραιν χωμούντως δυστή τ' ἄμφω Τυφώνει γαῖαν ἦμασθ' εἰν 'Ἀρμοῖοι, δὴ φαίνει Τυφώνες ἐμενει εὖν, the story has another form. For the Homeric Τυφώνες εὖν, Pindar, probably following Sicilian accounts, employs the very different phrase, τὸν ποτὲ Κιλλίκον θρέψει πολυανυσμα ἄντρον. In this way the name Typhon, which originally pertained to the volcano in Asia Minor, is brought into connexion with the Sicilian volcano Aetna. Aeschylus has used this form of the story.

352. ἄντρον ὀικήτωρα: this reminds one of Od. x. 582 καὶ μὴν Τάγναλον οἰκείον χαλέν' ἔχειν' ἔχων. — δαίμ.: applied to Typhon, this characterizes the destructive nature of the volcanic element. Cp. Sept. 222 τοιῷ δαίμ. 353. έκατοντάκαρανος: Typhon has this epithet in the above-cited passage of Pindar; cp. also Ol. iv. 11 ἐκατοντακάρα αὐτῶν δύσβιομον. The 'hundred heads' meant originally darting tongues of flame; this is more clearly brought out in Hesiod Theog. 825 ἐκατόν κεφαλάς ὄριος δεινῶν δράκοντος, γλασάρθης δνοφερής λειχεύτης.

354. πῶς δὲ: δὲ in transition to narrative, as in Sept. 568 ἤκτον λέγουσιν τὸν κύδρα σωφρονεστάτον ἀληθιν' τ' ἀρι-
355. σμερνάσιν ἑκκηλασίσιν συρίζων φόβων·
ἐξ ὀμμάτων δὲ ἢστράπτει γοργώτων σέλας,
ὡς τὴν Διὸς τυραννίδ' ἐκπέρσων βία·
ἀλλ' ἠλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος,
καταβάτης κεραυνὸς ἐκπνεύων φλόγα,
ὅς αὐτὸν ἐξέπληξε τῶν ὑψηλῶν
κομπασμάτων. φρένας γὰρ εἰς αὐτὸς τυπεῖς
ἐφευραλώθη καξεβροντήθη σθένος.
καὶ νῦν ἀχρείον καὶ παράορον δέμας

στοι, μάντων 'Αμφιάρεω βλαν. 'Ομολογῶν
δὲ πρὸς πῦλας τεταγμένοι κακοῖς βάζει

355. συρίζων φόβων: metonymy.
Cp. Sept. 385 ὥσ' ἀσπίδας δὲ τῷ χαλκῷ
λατοῖς κλάφουσι κάδωνες φόβων.

356. ἢστράπτει: ἀστράπτω is transi-
tive, as here, in later poets.— γοργώ-
τῶν σέλας: cp. φλογώτων πῦρ 263,
πυρωπτῶν κεραυνὸν 667. These com-
pound adjectives in -ωτός are es-
pecially frequent in Euripides.

357 f. We are again reminded that
Prometheus is the speaker. As for-
merly he looked with contempt on the
rude and hopeless efforts of the
Titans (πρὸς βλαν τε δεσπόσαν 208),
so here he speaks with compassionate
irony of Typhon’s impotent rage.
In this tone the following words ἀλλ’
ἦλθεν κτέ. are said. Cp. furthermore
Hesiod Theog. 837:

καὶ κεν ὅγε (Τυφών) θνητοίς καὶ
ἀθανάτωσιν ἀνέζει,
εἰ μὴ ἀρ δὲν νόησε πατήρ ἀνδρῶν τε
βαῖν τε.

— ἠλθεν: cp. 667, also Sept. 444 αὐτῷ
. . . τὸν πυρὸρον ἥειν κεραυνὸν.—
ἀγρυπνον: the epithet is transferred
from the person to the thing. See on
115, and cp. Cleanthes Hymn to Zeus
10 πυρῷ ρέτα ἐλ ζόντα κεραυνὸν. The

sense is, “Zeus was not taken un-
awares” (ἀν νόησε, Hesiod).

359. καταβάτης: cp. Ar. Pax 42
Δίδος καταβάτου (Zeus descending in
thunder and lightning), Hor. Carm. iii.
4, 42 scimus, ut impios Ti-
tanas immēnemque turman
fulmine sustulerit caduco.—
ἐκπνεύων φλόγα: cp. 917, Pind. Frg.
112 πῦρ πνεόντος κεραυνοῦ, Eur. Suppl.
640 κεραυνὸ πυρόλως, Soph. Ant. 1146
πῦρ πνεόντος χοράγ’ ἀστρῶν.

360. ἐξέπληξε: see on 133.

881, Eum. 150 ὅπο φρένας, ὅπο λοβον,
Od. ix. 301 οὐτάμενα πρὸς στήλος, δό
φρένες ἵππο ἔχουσιν, Schol. on Il. xi.
579 φρένας ὁ ποιητῆς καὶ πάντες οἱ πα-
λαοί ἐκάλουν τὸ διάφραγμα, Arist. H. A.
ii. 15 τὸ διδύμο ἀ καλοῦτα φρένες.
The bolt strikes Typhon in the mid-
riff, the seat of his μέγα φρονεῖν.

362. ἐξεβροντήθη σθένος: passive
of ἐξεβροντήσοσ ποιητῆς σθένος αὐτῷ.
G. 1239; Krüger I. § 52, 4, 2.

363. παράορον: from Il. vii. 156
πολλὰς γὰρ τίς ἔει επίῳ παρόρος ἐνθα καὶ
ἐνθα, the poet has taken the general
meaning of παρόρος ἐνθα καὶ ἐνθα
(stretched out at length, in this direction
and that), without intending that
παρα- shall have a definite appli-
cation.
κεῖται στενωποῦ πλησίον θαλασσίου
ιπούμενος ρίζαις Αιτναίας ύπο,
κορυφαῖς δὲ ἐν ἄκραις ἤμενος μυδροκτυπεὶ
"Ηφαιστος, ἔθεθεν ἐκραγῆσονται ποτε
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
τῆς καλλικάρπου Σικελίας λευροῦ γύας.

370
tούτῳ δὲ Τυφώς ἔξαναζεσει χόλον
θερμοὺς ἄπλατον βέλεσι πυρπνόν ζάλης,
καίπερ κεραυῆ Ζηνὸς ἄθρακμένος.

σὺ δ' οὐκ ἁπειρός, σὺδ' ἐμοὶ διδασκάλου
χρήζεις: σεαυτόν σαβ' ὅπως ἐπίστασαι.

364. στενωποῦ: defined more exactly by the next verse. Cp. 729.
365. ἱπούμενος: cp. Pind. Ol. iv. 10
Αἴτναι ἔχεις ἱπνουσαν ἐκατογει-
φάλα Τυφώνος, Frg. 98 κελφε μὲν Ἀἴτνα
dειμοὶ ὑπερφαίλοις ἄμφικεῖται.
366. κορυφαῖς δὲ: a sentence sub-
ordinate in thought is expressed as
co-ordinate for greater vividness. κο-
ρυφαῖς stands, in contrast to ρίζαις.
—μυδροκτυπεὶ: cp. Thuc. iii. 116 ὑπὲρ
την ἕφθαρε (sc. ὀ ρίζα τοῦ πυρός) τῶν Κατα-
ναλῶν, ὃ ἐπὶ τῇ Ἄττη τῇ ὑ ὅικοις,
ἄπερ μέγιστον ἐστίν ὅρος ἐν τῇ Ἰκελίᾳ.
368. δάπτοντες ἀγρίαις γνάθοις: like
a beast of prey. Cp. Cho. 325 πυρὸς
μαλερά γνάθος, Phryniclus Frg. 5, (p.
721 Nauck) πεδία δὲ πάντα καὶ παράκ-
των πλάκα ἄκεια μάργιοι φύλος ἐκάθεντο
γνάθοι, Eur. Med. 1187 παμφάγον πυ-
ρός, Hdt. iii. 16 Ἀιγυπτίους νενόμισται
τῷ πῦρ ὁρῶν εἶναι ἐκφυγούν, πάντα δὲ
αὐτὸ κατεσθίεν τάπερ ἐν ὁ λάθη.
κάρπου Πελασγίας.
370. ἔξαναζεσεί: see on 133.
39 τᾶς (sc. Ἀττάσας) ἐφεύρονται μὲν ἄπλα-
των πυρὸς ἄγνωσται εἰ μυχῶν παγαί,
Frg. 98 ἄλλος ἀπλατον κεράξεις θεῶν
Τυφών' ἐκατοντάκάραν ἀνάγκης, ζεῦ
πάτερ, εἰν 'Αρίμοις ποτέ, Eur. 53 ὧν
πλατοῖ πιστικῶς. — βέλες: said of
the streams of lava, which shoot forth
like missiles.
373 f. Return to the subject, sug-
375 ἐγὼ δὲ τὴν παρούσαν ἀντλήσω τύχην,
ἔσ τ' ἀν Διὸς φρόνημα λωφήσῃ χόλου.

Ὡκεανος.

οὐκοῦν, Προμηθεῦ, τούτῳ γιγνώσκεις, ὅτι
ὀργής σφριγώσης εἰσὶν ιατροὶ λόγοι;

Προμηθεὺς.

εὰν τις ἐν καιρῷ γε μαλθάσῃ κέαρ
380 καὶ μὴ σφυδῶντα θυμὸν ισχυαίη βία.

Ὡκεανος.

ἐν τῷ προθυμεῖσθαι δὲ καὶ τολμᾶν τίνα
ὀρᾶς ἐνοῦσαν ζημίαν; δίδασκε με.

gested by mention of the κεραυνὸς
Ζηνός.—σὺ δέ: Prometheus recurs to
the thought of 344. The sense is the
same as if the words were σὺ δέ, ὥς
γὰρ ἄπειρος εἰ σοφός ὑπὸ διδασκάλου
χρήσεις, σκειφόν σφίς, ὥσπερ ἐπίστασαν.
Cp. 72 and Eur. Iph. T. 64 f. The
expression οὐδ' ἐμοὶ διδασκάλου χρήσεις
recalls Oceanus's words 322 ἐμοὶ γε
χρῆμαν διδασκάλῃ.

376. ἐς τε (= ἐςτε): used by Aes-
chylus five times in this play (457, 656, 697, 792) and once in Eum. (449).
—λωφήσῃ: see on 27.

377–380. Cic. Tusc. iii. 31 ut
Prometheus ille Aeschylī,
cui cum dictum esset

'Atqui, Prometheus, te hoc
tenere existusto,
mederi posse rationem ira-
cundiae.'

respondit

'Siquidem qui tempestivam
medicinam ad movens
non ad gravescens vulnus
illidat manus.'


(Mein. IV. p. 240) λύτης ιατρός ἐστιν
ἀνθρώποις λόγος· ψυχής γὰρ οὕτως μόνος
ἐχει δεικτήρια· λέγουσι δὲ αὕτων οἱ
πάλαι σοφότατοι ἁστέων εἶναι φάρμακον.

379 f. τὰς τινὰς καιρῶν γε μαλθάσῃ
... σφυδῶντα ... ισχυαίη βία: the
foregoing word σφριγώσης, together
with ιατρός, has suggested the idea of
an ulcer or tumor, and this metaphor
is continued. The sense is, "wrath
can be allayed when it has spent its
force, and time has mitigated its hard-
ness and crudity, but not while it is
still turgid and malignant." μαλθά-
σειν implies a gentle pressure, soft-
nening the ripened ulcer. σφυδῶν
describes the fresh swelling, hard, full to burst-
ing, and painful to touch (cp. Hesych.
σφυδῶν· ἵσχυρός, εὐρύως, σκληρός).
ἰσχυαίη is to 'reduce' the ulcer by
pressure. Cp. Ar. Ict. 940 ὁδοίσαν
(τὴν τέχνην)... ἱσχυα. The scholi-
ast quotes a maxim of the physician
Hippocrates, πέτονα φαρμακεύειν, μὴ
ἀμα. Figurative and literal expres-
sions are mixed in these verses.

381. δὲ: for the position of this
word, see on 321.
μόχθον περισσόν κουφόνων τ’ εύθηιαν.

385
κέρδιστον ευ φρονοῦντα μη φρονεῖν δοκεῖν.

ἐρόν δοκήσει τάμπλάκημ’ εἶναι τόδε.

σαφῶς μ’ ἐς οἶκον σὸς λόγος στέλλει πάλιν.

μὴ γάρ σε θρήνος οὐμὸς εἰς ἔχθραν βάλῃ.

ἡ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας;

τούτου φιλάσσου μὴ ποτ’ ἀχθεσθῇ κέαρ.

383. Prometheus grows impatient, and answers curtly, here and 386. At that point Oceanus loses temper, and the dialogue passes into a stichomyth. — εὐθῆιαν: εὔθῆια is a parallel form to εὐθεία, as ἀφέλεια to ἀφέλεια. For the meaning of the word, cp. Thuc. iii. 83 οὗτω πᾶσα ἡ δια κατέστη κακοτροπίας διὰ τὰς στάσεις τῷ Ἑλληνικῷ, καὶ τὸ εὐθεῖα, οὐ τὸ γενναῖον πλείστων μετέχει, καταγελασθεὶς ἣρα- νιασθ. Plat. Rep. iii. 400 εὐθεία, ὦ ἡν ἄνδραν ὀσαν ὑποκαρυζομένου καλοῦμεν ὡς εὐθείαιαν, ἀλλὰ τὴν ὃς ἀληθῶς εὖ τε καὶ καλῶς τὸ ἥθος κατεπεσαμένην διά- σεϊν, and the play on words in Dem. xviii. 11 κακοθῆς δ’ ἡν, Λαῖχην, τοῦτο παντέλως εὐθῆς φήθης κτὲ.


386. ἐρόν δοκήσει: "it will be seen that this crime — of being right when one seems to be wrong — is mine, not thine." — ἀμπλάκημα: ironical, like νόσῳ above.

387. σὸς λόγος: not the last speech only, but the tenor of the whole colloquy.


389. νέον: see on 35. — ἔδρας: on this use of the cognate accusative see Krüger II. § 46, 6, 2.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΟΚΕΑΝΟΣ.

ἡ σὴ, Προμηθεῦ, ἔμφορα διδᾶσκαλος.

ΠΡΟΜΗΘΕΥΣ.

στέλλον, κομίζον, σφίξε τὸν παρὸντα νοῦν.

ΟΚΕΑΝΟΣ.

ὁρμομένω μοι τὸν ἔθωνξας λόγον.

λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς

395 τετρασκελῆς οὖνος· ἁσιμενος δὲ τὰν

σταθμοῖς ἐν οἰκέουσι κάμψειεν γόνυ.

ΧΟΡΟΣ.

στροφὴ α'.

στένω σε τὰς οὐλομένας τύχας, Προμηθεῦ,

δακρυσίστακτα δ' ἀπ' οὐσων ῥαδιῶν λευ-

400 βομένα ρέος παρεῖαν

391 f. Oceanus betrays by this
answer the hopeless difference of
sentiment between him and Prometheus; hence the emphatic rejoinder
στέλλον, κομίζε, σφίξε. For the asyndeton see on 56, and cp. 937 below,
and Soph. El. 632 ἔως, κελεύω, θέε.

393. ὠρμομένω ... λόγον: equivalent in sense to ὠρμομένω μοι ἔθωνξας ὀξμᾶσθαι, that is to say, "I needed not
your bidding." Cp. 277. Oceanus
speaks with ill-concealed vexation.
These and the following words further
hint at the mode of his departure.

394. ψαίρει: cp. Verg. Aen. v. 216
mox aëre lapsa (sc. columba)
quieto radiiter liquidum,
xii. 756 aerthera verberat alis
(sc. aquila). Here said of the
movements of the animal's wings as he
prepares for his flight. With this
the stage machinery is set in motion.

397-435. First Stasimon. The
ionic rhythms accord with the sor-
rowful burden of the song, which
calls to mind the words of Fr. v.
Schlegel,

'Es geht ein allgemeines Weinen,
so weit die stillen Sterne scheinen,
durch alle Adern der Natur.'

397. οὐλομένας: the epic form οὐ-
λόμενος occurs here and there in lyric
passages of tragedy. οὐλόμενος = p e r-
ditus, accursed, baleful, unblest; it
 corresponds, as participle, to the ex-
ecration δλοιο, just as οὐνήμενος (blessed)
corresponds to the benediction ὄναος.
On the genitive of relation see Krüger
I. § 47, 21.

398 ff. δακρυσίστακτα: adverbial.
Cp. Eur. Or. 410 εὐπάθειτα δ' ἀποτρέ-
πεις ἄγειν, Phoen. 310 μόλις φανεῖς
 καλπτα κάδοκητα, 1739 ἀπορθέεντ' ἀλω-
νοτίοις ἔτεγξα παγαῖς.
ἀμέγαρτα γὰρ τάδε Ζεὺς
ἰδίοις νόμοις κρατύνων
ὑπερῆφανον θεοῖς τοῖς
πάροις ἐνδείκνυον αἰχμάν.

ἀντιστροφῆ ἀτ'
πρόπασα δ' ἦδη στονόεν λέλακε χώρα
μεγαλοσχήμονα τῷ ἀρχαῖοπρεπῇ (θ' ἐ-
σπέριοι) στένουσι τὰν σάν

410 συνομαιμόνων τε τιμάν,
ὁπόσοι τῇ ἐποικών ἀγναῖς
Ἀσίας ἔδος νέμονται,
μεγαλοστόνουσι σοῖς πή-
μασι συγκάμνουσι θνατοῖ.

μένη, Soph. Ant. 527 φιλάδελφα κάτω
δάκρυν λειβομένη, El. 962 ἀλκηγεῖ
κουσαντι αὐθενίκα τε.—ῥαδινόν: λε-
πτόν, ἵχνον, εὐκίνητον, ἀπαλόν, εὐδιά-
ςειστον, Hesych. The phrase ῥαδινόν
ῥέος (alliterative) is an imitation of
the Homeric τέρεν δάκρυ, Il. iii. 142,
xix. 323.

401 νοτίοις ἔτεγξα παγαῖ: cp.
Soph. Ant. 1123 ὑγρῶν ἑσπεροῦσι βελ-
θρῶν, Eur. Ion 105 ὑγρὰς ἤμασιν νοτε-
ρῶν, H. F. 98 δακρυῤῥουσι πυγᾶς.
402 ff. ὀμέγαρτα τάδε: depends on
κρατύνων. With ὀμέγαρτα cp. ἄζηλαν
143.—ἰδίοις νόμοις: cp. 186.—θεοῖς
tois πάροις: cp. 151.—ἀιχμή: 'spear-
point,' figurative for rule of might. Cp.
Cho. 630 γνακέλαιν ἐπαλμόν αἰχμάν.
406 στονόεν λέλακε: transitive,
sends forth a mournful cry. Cp. Ag.
711 πολὺδρην μέγα ποὺ στένει, Pers.
944 ἤκω τοῖς καλ πάντωρτοι.
407 ff. μεγαλοσχήμωνα: cp. εὐμορ-
φοιν κράτος, Cho. 490.—ἀρχαῖοπρεπή:
in contrast to the recent dominion of
Zeus.—ἐσπέριοι: the supplement is
suggested by Od. viii. 29 ἢ πρὸς ἡλί
ὡς ἐσπέριον ἀνθρώπων. "West and
East" carries out the idea of πρόπασα
χώρα.

409 συνομαιμόνων: Atlas and Ty-
phon. Both are undergoing punish-
ment in the western world.

411 ff. ἐποικών Ἀσίας ἔδος νέμον-
tαι: = Ἀσίαν ἐποικοῦσι. ἐποικὸς is here
used in a general sense, conveying
simply the idea of dwelling; so ἐποικῶν
ἔδος = seat of residence. The scholiast,
wrongly taking the word as colonist,
imagines an anachronism (σοῦ παρ
ἡ ἐποικισθείσα τοῖς Ἑλλήνω ἡ Ἀσία).
With Ἀσίας ἔδος cp. ἅθανε ἔδος Od.
xiii. 344, ὃθηθης ἔδος Il. iv. 406.

414 συγκάμνουσι: not = σῖν ἡμῶ
κάμνουσι (Schol.), but like συνασχαλ
above (161, 243), συμπονεῖ (274).
συγκάμην, τέκνον.
ПРОМΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

στροφή β'.

415 Κολχίδος τε γὰς ἔννοικον παρθένωι μάχας ἀτρεστοι καὶ Σκύθης ομίλος, οὗ γὰς ἔσχατον τόπον ἀμφὶ Μαι-ώτων ἔχουσι λίμναν,

ἀντιστροφή β'.

420 Ἀριάς τ' ἄρειον ἄνθος ἤπλυκρήμον οἱ πόλισμα Καυκάσου πέλας νέμουσιν, δαίμος στρατός, ὁ ὄντωρτοι βρέμον ἐν αἰχμαῖς.


420. Ἀριάς: see App. In Cho. 423 Ἀριῶν is explained by the Schol. as Περσικῶν. Cp. Hesych. Ἀρείας πῶλος Ἱπερδάνης. Ἀρεῖον γὰρ ἔθνος Περσικῶν. In Ἀριάς ἄρειον there is an etymologizing play on words, as in Frg. 305 τοῦτον δ' ἐσπερίνη ἐποτα τῶν αὐτῶν κακῶν. Cp. Eur. 155 ὄνειδος ἐξ ὄνειρατας, Pers. 905 ἄρειον τ' Ἀχαρν., Π. vi. 201 ἢτοι δ' ἐκ τέτοιον τὸ Ἀλκηνὸς οἷς ἄλλα. See also notes on 80 and 692.—ἀνθος: cp. Ag. 197 ἄνθος Ἀρ-γείων, Pers. 59 ἄνθος Περσιδῶν αῖαν ὄχθεται ἄδρας, ibid. 252, 925, Suppl. 663 ἡμᾶς δ' ἄνθος.

421. ύπόκρήμον πῶλοσ: probably the lofty Ecbatana (Ἀγβάτανα Pers. 901), the capital of the Medes, is meant.


425. The foregoing thought, “I bewail thy sufferings in common with all humanity,” is followed in the third strophe by the sole example of similar sufferings. This is then described at length, after the manner of the Homer imitators. The comparison of past instances is common in tragedy; see Cho. 608 ff., Soph. Ant. 944 ff., El. 837 ff., Phil. 676 ff., Eur. Med. 1282 μεν δ' κλών μεν τῶν πάροις γυναικὶ ἐν φίλους χέρα βαλείν τέκνοις κτλ.; Hipp. 545 ff., Π. F. 1017 ff.
στροφή γ'.

425 μόνον δὴ πρόσθεν ἀλλον ἐν πόνοις
dαμέντ' [ἀκαμαντόδετοι]
Τιτάνα [λύμαις] εἰσιδόμαν θέν
"Ατλανθ' ὡς αἰεν ὑπείροχον σθένος κραταίον
430 (γαῖας) οὐρανίων τε πόλων νότοις ὑποστενάξει.

ἀντιστροφή γ'.

βοᾷ δὲ πόντιος κλύδων συμπίτωνων, στένει βυθός,
κελανός "Αἰδος ὑποβρέμει μυχὸς γᾶς,
435 παγαὶ θ' ἀγνορύτων ποταμῶν στένουσιν ἄλγος οἴκτρον.

425–430. Resposnse with the antistrophe has been disturbed by interpolation. See App.

426. ἐν πόνοις δαμέντα: ἐν is not simply the equivalent of the instrumental dative, as often (for instance Pers. 251 ἐν μιᾷ πληγῇ κατέφθαρται πολὺς ὄλθος), but expresses the duration of the pain, as if it were πόνοι ἐνεζωμένοι. See on 168. — ἀκαμαντόδετοι λύμαις: interpolated from 148 (one manuscript has ἀδαμαντόδετοι).— θέν: like his brother Prometheus.

429 ff. For the thought cp. 348 ff. In both passages Atlas is described as 'upholding sky and earth,' but the language is here even vaguer than in the former place. The expression σθένος γαῖας affords a hint of the conception intended. While the heavens press down from above, the earth bears up against the pressure of Atlas's feet, and the strength with which she resists this pressure is in the poet's mind. — πόλων: cp. the scholiast on Ἄρ. Ἀν. 179 πόλων γὰρ οἱ πάλαι σὺν ὧν ὡς οἱ νεότεροι σημεῖον τι (a point) καὶ πέφασι δὲνος, ἀλλὰ τὸ περείχον ἄπαν. Ἐυριπίδης Περίληθ (Frg. 597) τὸν 'Ατ-

431 ff. Further description of Atlas's situation. 'Fluctus marinos quasi misericordia Atlantis tangi fingit, quia Atlas haud procul a mari in Mauretania stare ferebatur' (Schütz). — συμπίτωνων: sc. "Ατλαντὶ στενάζοντι. The wave which breaks at Atlas's feet groans in sympathy with him, and the lament is passed on to the depth of the sea and finally to the dark recesses of the lower world. So too the rivers groan, whose sources are near Atlas. With βοᾷ δὲ πόντιος κλύδων συμπίτωνων, cp. Ἱ. xiv. 394 ὡς ταλάσσωρα κῦμα τόσον βοῦ τοίχεον χέρσου, κτέ.

433. "Αἰδος μυχὸς γᾶς: two genitives, one of which (γᾶς) is more closely connected with the governing substantive than the other. Cp. Soph. O. C. 669 τάδε χάρας ὅν τὰ κράτιστα γᾶς ἔπων, Eur. Suppl. 53 τάφων χάραπα γαῖας, Cyc. 238 ἦ τε Σοῦνιοι δίας Ἀθάνας σῶς υπάγων πέ

τρα. "Αἰδος is here used in a broad sense, of the gloomy nether world. For the asyndeton στένει, ὑποβρέμει, and for the whole description, cp.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΠΡΟΜΗΘΕΥΣ.

μή τοι χλιδῇ δοκεῖτε μηδ’ αὐθαδία
σιγάν με· συννοία δὲ δάπτομαι κέαρ,
ὅρων ἔμαυτον ὃδε προσελούμενον.

καίτοι θεοί· τοῖς νέοις τούτοις γέρα

440 τίς ἄλλος ἢ ‘γὰ ραντελῶς διώρισεν;
ἄλλ’ αὐτὰ σιγᾶ. καὶ γὰρ εἰδνίαισιν ἂν
ὑμῖν λέγομι· τάν βροτοῖς δὲ πῆματα
ἀκούσαθ’ ὡς σφᾶς νηπίους ὄντας τὸ πρῶ
ἐννοοῦς ἠθικὰ καὶ φρενῶν ἐπηβόλους.

Sept. 900 δήκει δ’ καὶ τόλιν στόνος,
στένοις πύργοι, στένει πέδων φίλαν-
δρον.

436–525. Second Episode. and the Coryphaeus. Prometheus calls to mind the benefits he has conferred on gods and men, and his bitterness increases as he contrasts these with his present treatment.

436. μή τοι: see on 625.

437. συννοία: see Introduction, pp. 23 and 27.—συννοία: cp. Soph. Ant. 275 ἡμὶ τοι, μή τι καὶ θέλατον τὸπροῦν
tός, ἧ ἠκούα τούτου πάλαι, Hdt. i. 88 ὃ δὲ συννοί ἐχόμενον ἦσσεξ ὃν.
The nature of the ‘brooding thoughts’ suggested by his pains is hinted at in the words καίτοι... διώρισεν.—δάπτο-
μαι κέαρ: cp. Od. i. 48 δαλείσαι ἦτορ,
Il. vi. 202 ἐν θυμῶν κατέδων.

439. τούτοις: = i stis, spoken with contempt.

440. τίς ἄλλος ἢ γὰ: διὰ τὸ συμβα-
λέσθαι ἄι κατὰ τῶν Τετάνων, Schol.
Cp. 219 with 229. Hence παντελῶς,
finally, after all, if one goes to the bottom of the matter.

441 f. εἰσηλασμὸν ἃν ὑμῖν λέγομι:
sp. 1040, Suppl. 742 καὶ λέγω πρὸς εἰ-
δότα, Ag. 1402 πρὸς εἰδότας λέγω, II. x.
250 εἰδότα γὰρ τοι ταῦτα μετ’ Ἀργεῖοις
ἀγορεύειν, xxiii. 787 εἰδότων ἢμι’ ἔρω
τάν, Pind. Pyth. iv. 251 εἰδότι τοι
ἔρως, Soph. O. C. 1539 τὰ μὲν τοιαῦτ’
οὐν εἰδότ’ ἐκδιδάσκωμεν, Eur. Hec. 670
οὐ καίνον εἴπαι, εἰδόσιν δ’ ἀνείδισας, Or.
1183 εἰδότ’ ἡρώην, Hdt. iii. 103 ἐπιστα-
μένοις τοῖς Ἀλληλοι οὐ συγγράφω, viii.
8 ἐπισταμένοις εὖ οὐκ ἂν τις λέγοι,
Thuc. ii. 36 μακριγγορεῖν εὼ εἰδόσιν οὖν
βουλόμενος ἠδῶς, Plaut. Pseud. 996

442. τάν βροτοῖς δὲ πῆματα: δ’ εἰ-
χὼν πῆματα πρῶν, Schol. The present
condition of mankind is known; but to put Prometheus’s merit in a
.clear light, it is necessary to set forth
their former wretched plight (447 ff.).
In this sense Prometheus says be-
low, λέξω δὲ μέμφις οὕτων ἄνθρωποι
ἐχών.

444. φρενῶν ἐπηβόλους: cp. Soph.
Ant. 492 λαυχόταν αὐτὴν οὖθ’ ἐπηβόλου
φρενῶν, Porphyr. Quaest. Homer. i. 12
τὸ ἐπηβόλου σημαίνει τὸν ἐπιτυχὴ καὶ
ἐγκρατή ἀπὸ τῆς βολῆς καὶ τοῦ δάκλου.
Soph.ἡς Ἀλκμαίων ἐκ’ ἐπερνη-
σαυτ’ εἰσὶν ταῖς φρενῶν ἐπηβολόν
καλῶν σε.’
445 λέξεω δὲ, μέμψην οὕτων ἀνθρώπους ἔχον, ἀλλ' ὅν δέδωκ' εὐνοιαν ἐξεγούμενον.

οὐ πρῶτα μὲν βλέποντες ἐβλέπον μάτην κλύοντες οὐκ ἴκκονον, ἀλλ' ὀνειράτων ἀλγικοὶ μορφαίσι τὸν μακρὸν βίον

450 ἔφυρον εἰκῇ πάντα, κούτε πλινθυφεῖς δόμους προσείλουσι ἦσαν, οὐ ἐξουργίαν κατάρχυξε δ' ἐναιόν ὠςτ' ἀήσυροι μύριμηκες ἀντρῶν ἐν μυχοῖς ἀνηλίκωσ.


446. οὐ δέδωκ' εὐνοιαν: the kindly feeling which prompted my gifts. See Krüger I. § 47, 7, 6.

447. πρῶτα μὲν: answered by ἦν δ' οὐδὲν, 464 (cp. 707–709, 1016–1020). The third specification is introduced by καὶ μην (459), the fourth by καὶ (462).—The scholiast remarks, τὸ παραμιάδες ἐξεγείται 'νοῦ ὅρη καὶ νοῦς ἀκούειν. A verse of Epicuremus ran νοῦς ὅρη καὶ νοῦς ἀκούει, τάλλα κωφα καὶ τυφλά.

448 f. ἀνειράτων ἀλγικοὶ μορφαίσι: see on 548, and cp. Ar. Av. 687 ἀνέφες εἰκελόνειοι. In a different sense Ag. 1218 ἀνέφες προπτηρεῖς μορφώσαι. ἀλγικὸς is an Homeric word.—τὸν μακρὸν βίον: an expression for "the whole duration of life" (τὸ μῆκος τοῦ βίου), like our 'the live-long day.' Cr. Eur. Hipp. 374 νυκτὸς ἐν μακρῷ χρόνῳ, and 537 below.


452. ἀήσυροι: agiles, alacrititer discurrentes (Schütz), that is, swarming. Root ae- (ἐκμετάλλευσις) with added σ.

453. Cr. Hom. Ημν. xx. 1 "Ηφαίστον... δ' μετη' 'Αθηνάις γλαυκώτιδος ἄγελα ἐργα ἀνθρώπως ἐδίδαξεν ἐνὶ χθονός, οὐ τὸ πάρος περ ἀντρος ναιστάσισκον.
ἡν δ' οὐδὲν αὐτοῖς οὔτε χείματος τέκμαρ
οὔτ' ἀνθεμώδους ἠρος οὔτε καρπίμου
θέρους βέβαιον, ἀλλ' ἄτερ γνώμης τὸ πᾶν
ἐπρασσον, ἐς τε δὴ σφν ἀντολὰς ἐγὼ
ἀστρων εἴδειξα τάς τε δυσκρίτους δύσεις.
καὶ μὴν ἁριθμόν, ἔξοχον σοφίσματων,
ἐξήραν αὐτοῖς, γραμμάτων τε συνθέσεις,
μνήμην ἀπάντων, μουσομήτορ' ἐργάνην.
καζευξά πρῶτος ἐν ξυγοῦσι κνώδαλα,
ζυγιάζωσι δουλεύοντα σάγμασιν θ' ὀπως
θυτοῖς μεγίστων διάδοχοι μοχθημάτων
γένοιτ' ὑψ' ἀρμα τ' ἦγαγον φιληνίους

ἐν οἴρεσιν ἥτοι θήρες. νῦν δὲ ... εὐκη-
λαι διάγονοι εὖν σφητέροις δύμωσιν.

457. σφίν: see on 252.

458. δυσκρίτους: belongs with ἀν-
τολὰς as well as δύσεις. 'Words com-
mon to two members of a sentence,
the poets like to put in the second
member, to give it greater weight
and to bind the whole together.
Cp. El. 105 ἐστιν ἐπὶ παμφεγεῖς ἀστρῶν
μυτᾶς, λεύσωσι δὲ τόδε ἡμαρ, 929 ἡδος
οὐδὲ μυτῆρι δυσχερῆς, O. C. 1599 ἡμοῖς
κελεῦθου τής τ' ἐμὴς δυσπραξίας, Aesch.
Ag. 589 φράζων ἄλοιπον Ἰλίου τ' ἀνά-
στασις, Eur. ἔτοιν δὲ λίμνην Δηλαίν
τε χρυσά. So Schneidewin on Soph. O. Ὃτε
802 (ἵππυς τε κάτι πωλικής ἄνωρ
ἀπήνους ἐμβυθά). See on 21, and
1015 below; also Cho. 206 στίβων ποδῶν
ἀμοίνος τοῖς τ' ἐμοίων ἐμφερεῖς, Eur.
Herac. 158 ἔτοις τε καὶ τὰ τῶν' σκυλί-
σματα βλέψα, Med. 1306 ὅβρις οἱ
tε σοι νοεμήτες γάμαι. — As an ex-
ample of a δύσκριτος ὁδοῖς the scholi-
ast cites, ὅπως Ὄριων ὄτε δῶν χείμανα
ποιεῖ.

459 f. καὶ μὴν: nay even. See on
246. — ἁριθμόν ... γραμμάτων τε συνθή-
σεως: the invention of architecture,
astronomy, arithmetic, and letters is
elsewhere ascribed to Palamedes. Cp.
Soph. Frg. 379 οὖν (Παλαμήδης) δ'
ἐφηπε τείχος Ἀργείων στρατηγοῦς, σταθμῶν
τ' ἀριθμῶν καὶ μέτρων εὑρήματα ... ,
ἐφηπε δ' ἀστρῶν μέτρα καὶ περιστροφᾶς,
Eur. Frg. 582 τὰ τῆς γε λήθης φάρμακ' ὁβρᾶσας
μινόν, ἄφωνα καὶ φανώντα συλλαβᾶς
tε θεῖς ἔξοχον ἀνδρόποις
γράμματ' εἶδεναι.

460. μουσομήτορα: cp. Hesiod Theog.
52 Μοῦσαι Ὀλυμπιάδες κούρας Δίως αἰγο-
χοιο, τὰς ἐν Πειρή τέκες Μηδεσώνης.
Memory, instead of being called
simply εργάτις Μουσῶν, is more pic-
turesquely described as ἐργάτις μουσα-
μήτορ. See also on 241.

461. ἐστί σοι ιουγιαλία and cli-
tellaria iumenta are distin-
guished. For ἐστί σοι ιουγιαλία
cp. 968, Soph. O. C. 105 μάχισοι λα-
τρεύων τοῖς ὑπερτάσιοι.

462. διάδοχοι: cp. 1027 and Frg.
IV. of the Προμηθεὺς λυγμενὸς below.

465. πτηνίων: cp. Pind. Pyth. ii.21
ἀρματα πεισιχάλινα. Here proleptic.
ιππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς. θαλασσόπλαγκτα δ' οὗτος ἄλλος ἄντ' ἐμοῦ λυνόττερ' ἦδη ναυτίλων ὄχηματα.

τοιαύτα μηχανήματ' ἐξευρόν τάλας

470 βροτοῦσιν αὐτὸς οὖκ ἔχω σοφίσμ' ὅτι τῆς νῦν παρούσης πημονῆς ἀπαλαγῶ.

χορος.

πέσονθας αἰκές πῆμα: ἀποσφαλεῖσ φρενῶν πλανά, κακὸς δ' ἱατρὸς ὡς τις ἐς νόσον

466. ἄγαλμα... χλιδῆς: the passion for fine horses was very strong at Athens, and led to much extravagance. In Thuc. vi. 16, Alcibiades takes credit for the splendor of the Olympian ὑποτελεία 'διότι ἀριστα μὲν ἐπὶ καθήκα, δύσοι δὲν εἰς ὑποτελεία πρότερον.' Cp. Hdt. vi. 35 Μιλτιάδης ἦδεν οἰκίας τεθριπτοριδοῦνα, [Dem.] xiii. 24 ἑττότροφος οἰκασθάν ἐστι (οἱ τετάρτοι) καὶ πεθανόν ἀναπνεύοντα καὶ πλάνων καὶ ἵππων ἄνει, and especially the beginning of Aristophanes's Clouds.


472 ἡ μεσολάβησαι αἰτὶ τοῦ χρόνῳ τὴν ἐκθέσιν τῶν καταρθυμάτων διαναπαύσαι τὴν ὑποκρίσιν [Αἰσχυλοῦ], Schol. That is, the object of the interruption is simply to rest the actor. Accordingly, the coryphaeus repeats assentingly the sentiment which Prometheus has last uttered. This is often the case in such intermediate speeches of the chorus. The words πέσονθας αἰκές πῆμα, thou hast been shamefully treated, voice the feeling of indignation implied in Prometheus's speech. The chorus is amazed at the unjust dispensation by which Prometheus, who helped others, cannot help himself. — ἀποσφαλεῖσ φρενῶν πλανά: equivalent to οὐκ ἔχω σοφίσμα above. Cp. Pers. 392 φόδος δὲ πάσι βαρβάροις παρθήν γνώμης ἀποσφαλεῖσ, Eur. Iph. A. 742 μάθην ἡδί, ἐπιδίδος δ' ἀποσφαλῆς, Ag. 1580 ἀκακακὸν φροντίδος στηρβηλικεύσειμι πέμματεν ἡμα κατά τράφωμαι. Asyndeton, because the clause is explanatory of πέσονθας αἰκές πῆμα. Krüger I. § 59, 1, 5.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

πεσών ἄθυμεις καὶ σεαυτόν οὐκ ἐχεῖς
ἐφεύγει ὅποιοις φαρμάκως ἰάσμοις.

ΠΡΟΜΗΘΕΥΣ.

τὰ λοιπά μου κλύουσα θανμάσει πλέον,
οίας τέχνας τε καὶ πόρους ἐμησάμην.

τὸ μὲν μέγιστον, εἰ τις εἰς νόσουν πέσοι,
οὐκ ἢν ἀλέξημ' οὐδέν, οὐτε βρῶσιμον
οὐ χριστὸν οὔτε πιστὸν, ἀλλὰ φαρμάκων
χρείας κατεσκέλλοντο, πρῶν γ' ἐγὼ σφίσων
ἐδείξα κράσεις ἦπιων ἀκεσμάτων,
αἰς τὰς ἀπάσας εξαμύνονται νόσους.

τρόπους τε πολλοὺς μαντικῆς ἐστοίχισα,
κάκρων πρῶτος ἐξ ὀνειράτων ἅ χρὴ

474. ἄθυμεις: result of the helplessness just described.

475. ἰάσμοι: for the omission of ei and ou, see on 42. The thought reminds one of Mark xv. 31 ἀλλού ἐσώσεν, κανόνι οὐ διώκεται σῶσαι, only there is no derision in the words of the corephyes.

479 f. οὔτε ... οὔτε ... οὔτε: instead of οὔτε ... οὔτε ... οὔτε (as in 454). See on 460.—βρῶσιμον ... χριστὸν ... πιστὸν: cp. Ag. 1407 ἔδαφον ἡ ποτῶν, Eur. Ηηπρ. 516 πότερα δὲ χριστὸν ἡ ποτῶν τὸ φάρμακον; Schol. on Ar. Plut. 717 φάρμακον καταπλαστῶν τῶν φαρμάκων τὰ μὲν ἐστὶ καταπλαστά, τὰ δὲ χριστά, τὰ δὲ ποτά. The form πιστὸς (for ποτός) occurs only here; but cp. πίστρα, πιστήρια. Not only the metre, but the assonance χριστῶν πιστῶν, suggested the unusual form.

482. ἦπιοι: cp. ήπια φάρμακα Il. iv. 218, xi. 830; ἦπιοις φύλλοι Soph. Phil. 697.

484. τρόπους τε πολλοὺς μαντικῆς: on these means of prophecy (dreams, voices, omens, birds, sacrifices) cp. Xen. Mem. i. 1, 3 ὅσοι μαντικῆς νομίζοντες ὀινοῖς τε χρώνται καὶ φήμαις καὶ συμβάλλαις καὶ θυσίαις, Ar. Av. 720 φήμη γ' ὑμῖν ὑρνεὶ ἐστὶν, πταρμόν τ' ὄρνηθα καλεῖτι, ξύμβολον ὑρων, φωνὴν ὑρων, θεράπων' ὑρων, ὄνομα ὑρων, Eur. Συρρι. 211 & δ' ἐστιν ἱππα καὶ σαφῆ, γιγνώσκομεν εἰς τὸν βλέποντας, καὶ κατὰ σπλάγχνων πτυχὰς μάντεσ προσημαίνοντο ὀινῶν τ' ἀπο. —Prophecy is reckoned among the instrumentalities of human progress.

ψάλλοντες καὶ ημένας, εἰκονίζων ταῖς βαστάσεσι τὰ δεξιὰ. Τάξιν οὐκ ἔχον ἡμένας, καὶ πρὸς ἀλλήλους τάνεν εἴχοι, ταῖς στεργηθέντας καὶ συνεδρίαις. Στράχνων τε λειτοῦτα, καὶ χροιῶν τίνα ἐκεῖ δείμοσον πρὸς ἡδονήν

χολή, λοβοῦ τε ποικίλην εὐμορφίαν.

486 f. ὑπάρ: cp. Od. xix. 547 οὐκ ὄναρ, ἀλλὰ ὑπάρ ἐσθλὸν, δὲ τοῖς τετελειμένοις εὐσεβεῖς. — κληθόνας κτὲ: κληθόνες (οὐ τοῦ φήματος) are foreboding voices, ἐνδοτικοί σύμβολοι signs which befell us on leaving home or on journeys. Cp. Cramer Anecd. Ox. IV. p. 241 ἐνδοτικοῦ δέναν ἐξήγησα τὰς ἐν ὅδι ἀπαντῶσις λέγοις· εάν τί πρόγνωσι συντονισμίας καὶ τοὐτοῖς ἐκφυέται ητίδε βαστάζων καὶ τάδε, συμβηκήσατο σαι τάδες, Chrysost. on Paul. Ephes. 4, Homil. 12 πολλών δειμαμάνας αὐτοῖς (the Greeks) ἡ ψυχὴ μεσθή, οὐν· 'ό δεινὰ μοι πρῶτος ἐνέγαν ἐξιόντα τίς οἴκοις· πάντων μεραδεῖ κακά συμπεσεῖν. 'Εξω δὲ ἐξελθοῦντα διὰ διορθότου καὶ δεξιῶν κατώθιν ἄναπτὴ· διερχόντων τούτων τεκμήριων, Hor. Carm. iii. 27, 1 impios pārrae recinentis omen du- cat et praegns canis aut ab agro rava decurrens lupa Lanuvino fetaque vulpes. Humpit et serpens iter in- stitutum, si per obliquum similis sagittae terruit man- nos.

488. γαμφωνύχων: cp. II. xvi. 428 aëgypiai γαμφώνυχες. The large, soaring birds of prey (eagles, hawks, ravens) served for augury.—σκεθρῶς: cp. 102.

490 f. εἰδωλόμοις τε: cp. on 91; also Ay. 444 στένουσι δὲ εὖ λέγοντες τὸν μὲν ὅς μάχης ἀριστερόν τὸν δὲ ἐν φυσῖς καλῶς πεντάμενα, Pers. 76 πεζονόμοις ἐκ τε δαλάσσας. — δεῖλαν ... συνεδρία: this, too, was a part of augural science, as affording prognostications of human conditions. Cp. Aristot. Hist. An. ix. 1 τοῖς ὁμοφάγοις ἀπαντά νομίζεις, καὶ πολλὰ τοῖς ἀλλοις· θεῖον καὶ τὰς συνεδρίας καὶ τὰς συνεδρίας οἱ μαντείας λαμβάνουσι· διεθρέα μὲν τὰ πολέμια τιθέντες, συνεδρία δὲ τὰ εἰρι- νεύοντα πρὸς ἡλικία. Accordingly στεργηθεία is the untechnical, συνεδρία the technical term.

493 f. Examination of sacrificial victims (ex tis picina) had to do with shape, position, and color of the inner organs. This was especially the office of the τερασκέφος or θεοσκό- του. — καὶ χροιῶν ... χολή: and what color the gall must have, to be agreeable to the gods. Cp. Eur. El. 826 ἰερὰ δὲ εἰς χεῖρας λαβὼν Ἀγιόθος ἤθελε· καὶ λαβὼς μὲν οὐ προσήλ αὐτόχρυσοι, πῦλαι δὲ καὶ ἄκακη χολῆς πέλας κακὰς ἐφαι- νον τῷ σκοτοῦντι προσβολάς.
κνίση τε κώλα συγκαλυπτά καὶ μακράν ὀσφύν πυρώσας δυστέκμαρτον ἐς τέχνην ὁδώσα τηντούς, καὶ φλογωτὰ σήματα ἐξωμμάτωσα, πρόσθεν ὅποτ' ἐπάργεμα.

500 τοιαύτα μὲν δὴ ταῦτ' ἐνερθεὶς ἔχονὼς κεκρυμμέν' ἀνθρώποις ὦφελήματα, χαλκῶν, σίδηρου, ἄργυρου χρυσοῦ τε τίς φήσεις ἄν πάροικες ἐξευρεῖν ἐμοῦ; οὔδείς, σάφ' οἶδα, μὴ μάτην φύσαι θέλων.

496 ff. κνίση ... τέχνην: this τέχνη is the ἐξωφυσική, which derived signs (σήματα) from the form, brightness and power of the sacrificial flames. Cp. Apoll. Rh. i. 144 αὐτὸς δὲ θεοποιίας ἐδίδοντες οἰωνίοις τ’ ἀλέγεων ἦν ἡμών σήματα ἀδάμαθι. Such ἐξωφυσική (= φλογωτὰ) σήματα, of evi1 portent, are described Soph. Ant. 1006 ἐκ δὲ θυμάτων Ἡφαιστος οὖς ἔλαμψεν, ἀλλ’ ἐπὶ στοιχεῖον μοῦδεσσα κηδής μηρῶν ἐν ἱερωστείῳ κάτωφρον καὶ μετάφθοι χοραὶ διεσπείρων, καὶ καταρρεύει μηρῷ καλυπτότες ἐξέκειτο πιμελῆς. — Incidentally, in κνίση ... ὀσφῦν, the poet refers to the doctrines as to what part of the victims should be offered to the gods, and in what way. There is here a vague allusion to the story in Hesiod (see Introd. p. 5). Cp. also Π. ι. 460 μηρῶν τ’ ἐξάκτιαν κατὰ τε κνίσῃ ἐκάλυψαν, δίπτυχα ποιήσαντες, ἐπ’ αὐτῶν δ’ ἀμβλητήσαν. — μακρὰν ὀσφυὸν: = μεγαλὴν ὀσφύν. Cp. Εὔμ. 75 δ’ ἵπποιρον μακρός. The so-called ἱεροὶ δοστοί, os σαερῖν, is meant. Cp. Βτυμ. Μαγν. p. 488, 28 ἱεροὶ δοστοί, τοῦ ἅγιον τῆς ὀσφύος: αὐτὸ γὰρ κέκληται ὧτι μέγα ἡστίν (hence the epithet μακράν), ἢ ὧτι ἱερωπεύεται τοῖς θεοῖς.

499. ἐξωμμάτωσα, ἐπάργεμα: these correspond in their proper significations. ἄργυρος, νόσος ἀμμάτων (cata-ract), ἀφ' ὧν ἄργυροι κατὰ Δίδυμον τὰ ἐπὶ ἄθραμμα λευκάμματα (albugo), Eustath. p. 1430, 60; ἐπάργεμα λέγεται τὰ δρύματα, ὅταν ἦν τετυφλωμένα ὑπὸ λευκώματος, Ἑσυχ. On ἐξωμματίων, take scales from the eyes, cp. the verse from Sophocles' Phoeniss in Ar. Plut. 635 (ἀντὶ γὰρ τυφλῶν) ἐξωμμάτωσα καὶ λειλάμπουσα κόρας. Here "open the eyes" is said for "make plain." What we perceive, seems to us, as it were, to have eyes. So τυφλὸς means invisible as well as not seeing.


502. ἄργυρον χρυσὸν τε: the last two objects, united by τε, form together the third member of the series. Cp. Cic. Div. i. 51 aurum et argentum, aes, ferrum.

504. φλύσα: cp. Cic. de Fin. v. 27 dixerit hoc quidem Epicurus, semper beatum esse sapientem, quod quidem sol et ebullire nonunquam.
βραχεὶ δὲ μύθῳ πάντα συλλήβδὴν μάθε,
pᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως.

ΧΩΡΟΣ.

μὴ νῦν βροτοὺς μὲν ὦφελει καρποῦ πέρα,
σαυτοῦ δ᾽ ἀκήδει δυστυχώντος· ὡς ἐγὼ
ἐὐελπίς εἰμι τῶνδε σ᾽ ἐκ δεσμῶν ἔτι
λυθέντα μηδὲν μείον ἵσχύσεων Δίός.

ΠΡΟΜΗΘΕΥΣ.

οὐ ταῦτα ταῦτη μοῖρα πω τελεσφόρος
κρᾶναι πέπρωται, μυρίαις δὲ πημοναῖς

dὲ μύθῳ πολλὰ συλλήβδων ἔρω, Lucret.
vi. 1083 sed breviter pau-
cis praestat comprehendere multa.

507 f. Paratactic for μὴ νῦν βρο-
τοὺς ὦφελῶν σαυτοῦ ἀκήδει, according
to a favorite Greek mode of expres-
sion. Cp. Dem. ix. 27 καὶ οὐ γράφει
μὲν ταῦτα, τοῖς δ᾽ ἑργας οὐ ποιεῖ. In
ὦφελεὶ the time of the action is not
thought of, only its sense as opposed
to ἀκήδει. Observe that ἀκηδεῖν is an
epic word.

509 f. The prediction of Prometheus in 476 is fulfilled; the account
of his achievements has brought the
chorus to enthusiastic admiration.
He has only, they think, to exert his
inventive genius in his own behalf,
to become as powerful as Zeus him-
self. To the enlightened spectator
this utterance, in a certain sense, is
true, since at the end of the trilogy
Prometheus is to take his place at
the side of the other gods, and so of
Zeus, as an object of worship. The
thought serves furthermore as tran-
sition to the mention of the secret
and the revelation of Prometheus’s
designs.

511 f. Prometheus tacitly accepts
the words ἐκ δεσμῶν λυθέντα μηδὲν
μείον ἵσχύσεων Δίος, but as to time
(ὁπώ) and manner (ταῦτη, as you
suppose; cp. on 247) of his release
the chorus, he asserts, is wrong.—μοῖρα
πέπρωται: cp. τὴν πεπρωμένην μοίραν,
Hdt. i. 91. This general statement
leads to a discussion of the nature of
899, μοῖραι τελεσφόρα,—κράναι:
here intransitive, go into fulfilment
(ὁπώ μοῖρα πέπρωται ταῦτα ταῦτη κρά-
καταληξεῖ μετακοιμισθέν μένος ἅτης;—
The scholiast remarks, ὡσπῶ μοὶ λυθη-
ναι μεμοίραται· ἐν γὰρ τῷ ἔχει δράματι
λύεται, δυτε έμφανει Λισχῖλω. —Eur.
Med. 365 ἄλλ᾽ οὕτω ταῦτα ταῦτη, μὴ
dοκειτέ πω, seems an imitation of
this passage. Cp. Ar. Egy. 843 οὐκ
ἀγαθοὶ ταῦτ᾽ ἐστι πω ταῦτη μὰ τὸν
Ποσείδῶ.
δύναις τε καμφθείς οἴονδε δεσμὰ φυγγάνων.
tέχνη δ’ ἀνάγκης ἀσθενεστέρα μακρῆ.

ΧΟΡΟΣ.

515 'τίς οὖν ἀνάγκης ἐστὶν οἰακοστρόφος;

ΠΡΟΜΗΘΕΤΣ.

Μοῖραι τριμορφοὶ μνήμονες τ’ Ἑρινῆς.

ΧΟΡΟΣ.

τούτων ἄρα Ζεὺς ἐστὶν ἀσθενεστέρος;

ΠΡΟΜΗΘΕΤΣ.

οὖκουν ἂν ἐκφύγοι γε τὴν πεπρωμένην.

ΧΟΡΟΣ.

'tι γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν;

513. φυγγάνω: the meaning of the present is, I am to escape; so 525 ἐκφύγανω, I have the means of escaping. Cp. Soph. Phil. 118 αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα.

514. τέχνη: sōlērtiā. "Skill avails nought against Necessity" is a general sentiment. Prometheus hints that the time of his release is fixed by Fate; he cannot change it, nor can Zeus himself. This last idea is taken up by the chorus in 517.

515. οἰακοστρόφος (cp. 148): that is, "in whose hands lies the execution of the law of the universe?"

516. τριμορφοί: as it were, ἂνδριμόματος (Μοῖρας) τρεῖς μορφαί. Reversed in 210 γαία πολλῶν ὑπομάτων μορφῆ μία.—μνήμονες: cp. Ἀγ. 155 παλάννορτος οἰκονόμος δολία μνῆμοι μήμι. In Eum. 382 the Erinyes call themselves κακῶν μνήμονες, αειμαθαὶ καὶ διαστήμαθαὶ βροτοῖς. The Moirae are the representatives of eternal law, the Erinyes carry out this law by punishing all who violate it. Cp. Eum. 334, where the Erinyes say, τούτο γὰρ λάχος Μοῖρ' ἐπέκλασεν ἐμπέδως ἐχειν, θυατῶν τοῖς αὐτοῦργοις ἐμπέδωσον μᾶταις, τοῖς δ' ὑματηῖς ὅφει ἐν γὰν ὑπέλθη, and Hesiod Theog. 217 καὶ Μοῖρας καὶ Κῆρας ἐγείνατο (sc. Νόξ) νηλεπόλων (where Κῆρας = Ἑρινῆς, cp. Ἀντ. 1054 φθερογενεῖς Κῆρες Ἑρινῆς, and Eum. 321, where the Erinyes are said to be daughters of Night).

—This verse taken together with 910 f. shows why Zeus is still subject to Fate. Prometheus has in mind the danger of loss of sovereignty. See Introduction, p. 17 f.

518. οὖκουν...γε: the power of Fate over Zeus is limited to the infliction of penalties for his transgressions of universal law. Cp. the words of the Pythian priestess, Ἡδ. i. 91 'τὴν πεπρωμένην μοῖραν ἀδινατά ἐστι ἀποψεγείν καὶ θεφ.
520 τοῦτ’ οὐκ ἂν ἐκπύθοιο μηδὲ λυπάρει.

ΧΟΡΟΣ.

ἡ ποῦ τι σεμνόν ἔστιν ὁ Ἑυμαμπέχεις.

ΠΡΟΜΗΘΕΥΣ.

ἀλλ’ ἄλλον λόγου μέμνησθε, τόνδε δ’ οὐδαμῶς
καίρος γεγονεῖν, ἀλλὰ συγκαλυπτέος
ὁσον μάλιστα τόνδε γὰρ σώζων ἔγω
525 δεσμοὺς ἄεικεῖς καὶ δύας ἐκφυγόγανῳ.

ΧΟΡΟΣ.

στροφῇ α’.

μηδὰμ’ ὁ πάντα νέμων
θεῖ’ ἐμὰ γνώμα κράτος ἀντίπαλον Ζεὺς,
530 μηδ’ ἐλινύσαμι θεοὺς ὀσίας θοίναις ποτινισσομένα
βουφόνοις, παρ’ Ὡκεανοῦ πατρὸς ἄσβεστον πόρον,

522. The scholiast remarks, τῷ ἔξος δράματι φυλάσσει τοὺς λόγους.—λόγος: λόγος (like ἔτος) is often used of the subject-matter of a discourse. Cp. Eur. Hel. 120 ἄλλον λόγον μεμνήσθη, μὴ κείμεν ἔτη.

524. ὁσὸν μάλιστα: like ὁσὸν τάχιστα. Krüger II. § 49, 10, 2; H. 651.

526–560. Second Stasimon. The subject—praise of peace with Heaven and a tranquil life—is suggested by the words of the corphæus 519 πι γὰρ πέρποτα Ζηνὶ πλὴν ἂν κρατεῖν; The dactylo-epitritic rhythm corresponds with this sentiment, and ‘affords, in the midst of the heat of tragic pathos, a moment of refreshing coolness and cheerful calm’ (Westphal).

526 ff. ὁ πάντα διωκῶν Ζεὺς μηδέ—ποτε ἀντίπαλον κράτος ποιώτα τῇ ἐμῇ γνώμῃ, ἀντ’ ὅτι μηδέποτε ἐναντίος μοι γένοιτο, Schol. —θεῖ’ κράτος ἀντίπαλον: see on 163.

529 f. ὀσίας θοίναις: the sacrificial feasts which the Oceanid maidens set for the gods on the shore of Ocean, remind one of the banquets of the Ethiopians in Homer (Il. i. 423 Ζεὺς γὰρ ἐσ’ Ὡκεανὸν μὲν ἄβυσσαν Ἀλκιοπῆς χθεῖς ἐβείς κατὰ δάετα, θεό δ’ ἄμα πάντας ἐποντο). The gods visit the banquets of the Oceanids, as in Ovid, Fast. iv. 428, frigida caeléstum matres Arethusa vocarat; venerat ad sacras et dea flava dapés.—βουφόνοις: cp. Eur. 283 καθαροῖς χατρικτόνοις, Ag. 209 παρθενοσφάγοις βέλθροις.

532. ἄσβεστον πόρον: cp. 139. Hesych. explains, ἄσβεστον· ἀκατά—
μηδ' ἀλίτοιμι λόγοις.

535 ἀλλὰ μοι τὸδ᾽ ἐμένοι καὶ μήποτ' ἐκτακεῖν.

ἀντιστροφὴ α'.

ἀδύ τι θαρσαλέας
tὸν μακρὸν τεῦνει βιον ἐλπίσι, φαναῖς

540 θυμὸν ἀλδάινουσαν ἐν εὐφροσύναις. φρίσσω δὲ σε
derkopeména
μυρίοις μόχθοις διακναίμενον — — ὁ —
Ζήνα γὰρ οὕ τρομέων
ἰδία γυώμα σέβει θυατοὺς ἄγαν, Προμηθεῦ.

στροφὴ β'.

545 φέρ' ὅπως ἄχαρις χάρις, ὅ φιλος, εἰπὲ ποῦ τίς ἄλκα;

παυστὸν. Cp. also Ag. 958 ἔστιν θά-
λασσα, τίς δὲ νῦν κατασβέει; For
πόρον, see 806; Cho. 366 παρὰ Σκα-
μάνδρου πόρον, Pers. 493 ἐν 'Αξίου
πόρον.

534 f. τόδε: "the following rule of
life."

— ἐκτακεῖν: 'videtur a scriptu-
tura in tabulis cereis petitum esse,
quae igni admonto aut solis radiis
collegiscat ideoque deletur' (Schütz).
Cp. 789, and Critias Prag. 2, 12 ἁῦστος
δ' ἐκτήκει μνησούσιν πρατίδω.

536. Cp. Theogn. 765 δὴ εῆν κεῖν
κμινον: ἐφρόνον θυμὸν ἔχοντας ιόφη
μηριμμάδων εὐφροσύνις διάγενε τερμαῖ-
νους.

537. τὸν μακρὸν βιον: all the days
of one's life. See on 449. — τέινων:
Pers. 708 ὁ μᾶσσων βιοτὸς ἦν ταθὴ
πρόσα, Ag. 1362 ἢ καὶ βιον τεῖνοντες
δὴ ὀπελέομεν, Eur. Ion 624 βιον αἰῶνα
tεῖνε, Med. 670 ἄπαις γὰρ δεῦρ ἄε
τεῖνε βιον;

538. φαναῖς ἐν εὐφροσύναις: cp.
Plat. Phaedr. 250 δ ἐσὶ γὰρ σκότον ὅν
νόμος ἐστίν ἐτὶ ἐδέιξεν τῶν κατηγρέμενων

ηδ' τῆς ἐπουρανίου πορείας, ἀλλὰ φανὸν
βιον διάγοντας εὐθαμονεῖν. — ἀλδα-
nουσαν: ἀλδαίνεν, like ἀλταίνεν just
above (533), is an epic word.

543. ἰδία: gives the right sense,
but the metre requires a cretic.
Probably ἰδία has replaced μοῦν ἀδί,
as a gloss. Cp. ἰδιογράμμα and μονο-
γράμμα, also μονόφραγμα Ag. 757; Pers.
734 μονάδα δὲ ξέρειν ἐρμὸν φασὶ μο-
μελεῖν, Eur. Andr. 855 μονάδ' ἑρμον
ὀσταν, Bacch. 609 μονάδ' ἑρμῆς, Phoen.
1520 μονάδ' αἰῶνα. The tragic poets
use the Ionic form μοῖνος for metrical

544 f. φέρ' ὅπως: pregnant, look
how. δεῦρ ὃς καὶ σκότησον, Schol.—
ἀχαρις χάρις: ἡ χάρις ἦν ἄχαριον τοῖς
ἀνθρώποις ἄχαρις ἦν καὶ ἀφελόφασθαί σε
μή δυναμένη, Schol. Cp. Ag. 1545
ἄχαριν χάριν ἄντ' ἔργον μεγάλων ἀδίκους
ἐπικραῖναι, Cho. 42 τοιοῦτον χάριν ἄχα-
ρτον ἀπετροφοῦν κακῶν, Eur. Ἰφ. T. 560,
Phoen. 1757, and the Homeric ἵπρος
'Αῖρος (Od. xviii. 78); also note on
904. — ποῦ τίς: see on πῇ πότε, 99.
τὸς ἐφαμερίων ἀρηγῆς; οὐδ’ ἐδέρχησ
ὀλιγοδρανίαν ἄκικνων
ἰσόνειρον, ὥ το φωτὸν

550 ἀλαῶν (δὲδεται) γένος ἐμπεποδισμένων; οὐτῶς
tὰν Δίος ἄρμονίαν ἵππατῶν παρέξασι βουλαί.

ἀντιστροφῆ β’.

ἐμαθὼν τάδε σᾶς προσιδοῦσ’ ὀλοὰς τύχας, Προμηθεῦ.

555 τὸ διαμφίδιον δὲ μοι μέλος προσέπτει
tὸδ’ ἐκεῖνο θ’ ὡτ’ ἀμφὶ λουτρὰ
cαὶ λέχος σὸν ὑμεναίων

546 f. ἐφαμερίων: see on 83. With
this description of human helplessness, cp. Ατ. Αυ. 885 ἢγε δ’ ἠφοι ἀνδρεῖς ἄρμαρδοις, φίλας γεγενεῖ προσό-
μοιοι, ὀλιγοδρανέεις, πλάσματα πηλ太久, σκιοισίδεα φυλ’ ἀμενημά, ἀπήνεν ἐπὶ-
μέροι, ταλαι βροτοῦ, ἀνέρει εἰκελόνειροι.
— ὀλιγοδρανία: with epic quantity
before ἐρ. Homer uses the parti-
cp. Orph. Aργον. 432
ʔανθρώποις ὀλιγοδρανίων πολυθενῇ φυ-
λῇ, ἡ ἑίδων. — ἄκικνων ἀσθενῆς, ἄρων ἀρων,
Hesych. Cp. Aesch. Frg. 230 οἱ δ’ ὡ-
οὺς ἑωτεῖ κώς οὐδ’ αἱμάρρυτοι φιλέμες,
Od. xi. 333 ἀλλ’ οὗ γὰρ οἱ ἐτ’ ἢν τι
ἐμπεδο οὐδὲ τι κίκνοι.

548 f. ἰσόνειρον: i long, following
epic usage, as in ἰσόθεος Pers. 80,
ἰσοδαίμων Pind. Nom. iv. 130. For the
sense, see on 448, and cp. Pind. Pyth.
viii. 135 ἐπάρμειροι τί δ’ εἰς; τί δ’ οὖ
τις; σκῖς ὡναρ ἄνθρωποι, Eur. Med.
1224 τὰ θυγατρὰ ὡν νῦν πρῶτον ἠγοῦμαι
σκῖν. — φωνῶν ἂν. ἄρα
cp. Soph. Ai. 300 ὧστε φότας, in distinction to
vi. 296 ἐκ γῆς ἀδρανὴ δεδεται.

550 f. οὔτως...παρέξασι βουλαί:

cp. Suppl. 1048 Δίως οὗ παρβατός ἐστιν
μεγάλα φθιν ἀπέρατος, Οδ. ν. 103 ἀλλὰ
μᾶλ’ οὔτως ἢτοι Δίως νῦν αἰγύχοιο
οὕτως παρεξελθεῖ νἀλλὰ θεὸν οὐθ’ ἀλώ-
σαι, Hesiod Theog. 613 ἢ οὐκ ἢτοι Δίως
κλέψαι νῦν οὐδὲ παρεθέλεοι, and see
on 906. For παρεξελεῖ cp. also II. 1.
132 οὐ παρεπέλευε οὐδὲ με πείσεες,
Soph. Ant. 60, εἰ νῦν βία ψήφων
tυράννων ἢ κράτη παρεξελεῖ. — τῶν Δίως
ἄρμονίαν: ὑψηλῶς καὶ τραγικῶς τὸ τῆς
eἰμαρμένης ὄντα Δίως ἄρμωνίαν εἶπεν,
Schol., but this is inconsistent with
514 ff. By ἄρμονία Δίος is meant
rather the compact system of Zeus’s

555. διαμφίδιον μέλος: ἀλλοίων, δια-
pαντὸς κεχαρισμένων... ἀμφὶ γὰρ χαρὶς...
Ἀλεξάνδρος Προμηθεῖ διευμόρη, Hesych.

556. τὸδ’ ἐκεῖνο τε: for this use of
tε, cp. Eur. CycL. 37 μῖν κρότος σκυ-
νίδων ἄμοιος ὡμίν νῦν τε χάρτε
βακχήν κάμοι συναπτῶν᾽ Ἀλδαίας
dόμους προσήμε.; — λουτρά: ἡθο ἢν τοῖς
παλαιοῖς ὑπερ θη με τις ἐπὶ τοῖς ἐγχω-
ρίοις ποταμοῖς ἀπολύεσθαι, Schol. on
Eur. Phoen. 349.

558. ὑμεναίων: τὸ δὲ εἰς τὸν ὑμε-
ναίων καὶ συνάπτειν τὸν γάμον, Photius.
ιότατι γάμων, ὅτε τὰν ὀμοπάτριον ἔδονος
560 ἄγαγες Ἡσίόναν πείθον δάμαρτα κοσμόλεκτρον.

Ο.  
τίς γῆ; τί γένος; τίνα φῶ  λεύσεις
τόνδε χαλνοῖς ἐν πετρόνοισιν

559. Ιότατι: an Homeric word. In Od. xi. 384 εν ρήσι τον ἀπόλοντο κακὸς ιότητι γυναικός, it means by the design of, but here it means on the occasion of. Ср. ἐκατομ. — τὸν ὀμοπάτριον: Hesione is daughter of Oceanus, according to Acusilaus (quoted Schol. Od. x. 2, ὡς δὲ Ἀκουσιλαός, Ἡσιόνης τῆς Ὀκεανοῦ καὶ τοῦ Προμηθέας, σε. Δευκαλίων ἐν οίδ.) The expression ὀμοπάτριον implies that she is not a daughter of Tethys, the mother of the Oceanids.

560. The scholiast interprets, ἐδονος πείθων τὴν ἐσομένην σοι δάμαρτα κοσμόλεκτρον. The action of πείθων is synchronous with ἄγαγες, but continued, so that πείθων ἐδονος nearly = πείθων ἐδών. See Krüger I. § 53, 1, 7. Ср. Suppl. 918 τὰμ' ἀλωλόθ' εὐφράκαν ἄγω.

561—886. Third Episode. Io and Prometheus. The myth of Io is connected with that of Prometheus by the person of Heracles, the liberator of Prometheus, who is descended from Epaphus, the son of Zeus and Io (see on 774). The appearance of Io therefore prepares the way for the introduction of Heracles in the Προμηθέως λύμένος. But the immediate significance of this scene consists in the present relation of Zeus and Io. Io appears as innocent and yet persecuted; her sufferings, superficially considered, put Zeus in the worst possible light. Accordingly the indignation of Prometheus rises more and more, till at last, carried away by passion, he vaunts his secret in such terms that the interposition of Zeus becomes inevitable. So the transition to the catastrophe is prepared. — The geographical part of this episode, with its description of marvels, like the scene of Heracles in the Προμηθέως λύμένος (see below, Erg. VII. and VIII.), doubtless had a peculiar charm for the Athenians of the period.

On the origin of the myth of Io, see Introd. p. 9, footnote. Io appears as a horned maiden (588, 674; so indicated by her mask). In early Greek art, especially in vase-paintings, she has the figure of a cow outright. On the throne of the Amyclaean Apollo, a work of the sculptor Bathycles (about Ol. 60), Hera was represented as glaring at Io, ‘who is already a cow’ (Paus. iii. 18. 7). On an archaic black-figured vase of the Munich collection (No. 573; see Panofka, Argos Panoptes, plate 5), Argus is seen, seated on the ground, a ferocious figure with long hair and beard, and a huge eye in his shaggy breast; he holds in his hand a long cord, attached to the horns of a cow. Near by stands Hermes, grasping the cord near the horns with his left hand, and about to draw his sword with his right. Argus’s dog
stands at bay in front of his master. Through the influence of this tragedy, Io came later to be depicted in art as a maiden with horns. So, for instance, on a red-figured vase of the Berlin Museum (Panofka, l.c., plate 3). The 'stinging gadfly' of the legend (cp. Suppl. 306 B.A. τι οὖν ἔτευχεν ἄλλο δυστύμφω βοή; ΧΟ. βουλάτην μωσάνα κυνήριον, Verg. Georg. iii. 147 cui nomen asilo Romanum est, oestrum Graii vertere vocantes), which is mentioned in Io's narrative, 676 below, had also to be omitted in the scenic representation. The difficulty was met by a figurative conception of οἴστρος; the maddening sting was interpreted as the reminiscence of the crafty eye of Argos (587). — On account of the unusual manner of Io's entrance and exit, the anaepasts which commonly accompany the arrival and departure of a personage are here and at 587 given to the actor, not to the chorus. So above, at the entrance of the chorus (120 ff.).

563. χειμαζόμενον: here in its proper sense, exposed to wind and weather. Cp. 15. Other commentators take the word figuratively, vexatum, cruciatum, as in Soph. Phil. 1459 ἔρωτα ὅρος παρέ-

περιφερείαν ἐξο; ἄλλον ἀντίτυμον χειμαζό-

μένον, Eur. Hipp. 315 ἄλλη δ' ἐν τῆρι χειμαζο-

μέναι, Suppl. 269 πάλις χειμα-

σθεία, cp. below 838, 643, 1015.

564. ποινὰς: in apposition to ὀλέ-

κεῖ. Destruction is the penalty of the crime. Cp. Ag. 224 ἐτλα δ' οὖν

θυτήρ γενέσθαι θυγατέρας, γυναικοποίην

πολέμων ἄρωγάν καὶ τροπεῖα ναὸν. It

is rare for an appositive of this sort to

precede the verb (Krüger II. § 57, 10, 6), but here this is brought about

by the question. Others regard ποινᾶς

as accusative of the inner object; see

on 591 below. — ὀλέκει: ὀλέκεια (or ὀλέ-

κομαί) is an epic word. Other occur-

rences of it in tragedy are Soph. Ant.

1285 (ἀλέκεια), Trach. 1013 (ἀλέκομα).

567 f. 'Quod dicit ab, id scire et

conveniener spectatoris cogitationem

ad ea quae extra scenam gesta sunt,

traducit' (Schütz). — ἐδώλων: acc.

depending on εἰσφορῶν. — γηγενοῦς:

cp. Suppl. 305 Ἀργον παῖδα γῆς. —

ἀλευ' καὶ δᾶ: in a frenzy of fear, Io

interrupts her sentence with this cry.

Cp. Suppl. 528 and Sept. 141 ἀλευνοῦ,

Sept. 86 ἰὼ ἰὼ θεός θεάς ἀ' ἐρθέμενον

κακῶν ἀλέσοσθαι. δᾶ is vocative of

Δᾶς = Zᾶς = Ζῆς (cp. ἄ Ἰῆρ, Suppl.

162), but it is a mere interjection,

not an invocation of the particular
τὸν μυρωπὸν ἐισορώσα βούταν.

570 ὁ δὲ πορεύεται δόλιον ὄμμ' ἔχων,
ὅν οὐδὲ καθανόντα γαῖα κεύθει:
ἀλλὰ με τὰν τάλαιναν
ἐξ ἐνέρων περῶν κυναγεὶ πλανᾶ
tε νῆστων ἀνὰ τὰν παραλίαν ψάμμαν.

στροφῇ.

υπὸ δὲ κηρόπακτος ὁτοβεὶ δόναξ

576 ἀχέτας ὑπνοδόταν νόμον.

ἰὼ ἰώ, πῶποι, ποὶ μ' ἄγουσιν (πλάναι),

τηλέπλανοι πλάναι;

569. τὸν μυρωπὸν ἐισορώσα βούταν: as if οἰστρογόιμαι and "Ἀργον γηγενῇ had preceded the intermediate exclamation. With εἰσορῶσα cp. Eur. Hec. 970 αἰθὼς μ' ἔχει ἐν τῷ δὲ πῶτῳ πυγχάνουσα τῷ εἰμὶ νῦν, Iph. T. 947 ἐλθὼν δ' ἐκεῖσθε, πρῶτα μὲν μ' οὐδεὶς ξένων ἕκαν ἐθέκατα, Cycl. 330 δοράται θερῶν σῶμα περιπλανὸν ἔμου καὶ πῦρ ἀκάθαρτον χίόνιος οὐδέν μοι μέλει, Ιον 927 ὑπεξαντιλω... ἔθει με, Hippi. 22 τὰ πολλὰ δὲ πάλαι προκόμμασθε, οὐ πάνω πολλῶν με δεῖ. See Krüger I. § 56, 9, 4, and note on 201 above.—With μυρωπὸν βούταν cp. Suppl. 304 πανόπτην οὐδοθέντος, also 677 below.

570. ἀδόλιον ὄμμα: aptly characterizes the crafty glance of the pursuing speccre. — Dochmii are the proper rhythm for monodies of tragedy which express passionate agitation.

571. καθαθώντα: cp. Suppl. 305 Ἀργον, τὸν Ἐρημή παῖδα γῆς κατέκαταν. 572. ἀλλὰ μὲ: the relative clause is continued, as usual, by an independent sentence.

573. ψάμμαν: the form ψάμμη (for ψάμμος) recurs Ar. Lys. 1260 (τὰς ψάμμας) and Hdt. iv. 181.

574 f. υπὸ ... ὁτοβεὶ: see on 126. On the interposition of important (not of short) words between preposition and verb, see Krüger II. § 68, 48, 4, and below on 878. — κηρόπακτος: wax-joined. Cp. Eur. Iph. T. 1125 συρίζουν δ' κηρόπακτα κάλαμος οὐχεῖν Παῦς, Theocr. Id. i. 128 ἐνθάναξ καὶ τάνει φίλη εὐπάκτοι μελίπνουν ἕκ κηρῷ σφινγια καλάν, Ep. xiii. 4 κηροδέτρο ὑπεύματι μελίπνους, Ovid. Metam. i. 711 disparibus calaminis compaginese cerae inter se iunctis, Verg. Ecl. ii. 32 Pan primus calamos cera coniungere pluris instituit. The flute of the ἀκλητῆς was here actually heard, accompanying the strophic portion of Io's song. The foregoing portion was recitative (παρακαταλογή).

— υπνοδόταν νόμον: the "slumberous lay" depicts the exhaustion of Io.

576. πλάναι, τηλέπλανοι πλάναι: for the repetition, cp. Sept. 134 ἐπί- λυσιν πῶλον, ἐπίλυσιν οἴδον, 171 κλέτε ἀπεβέλεν κλέετε πανδίκως χειροτόνουσ
τὶ ποτὲ μ’, ὃ Κρόνιε παῖ, τὶ ποτὲ
tαιόδ’ ἐνέξευξας εὐρών ἀμαρτοῦσαν ἐν
πημοσύναις, ἐή;

580 οἰστρηλάσω δὲ δείματι δειλαίαν
παράκοτον ὄδε τείρεις;
πυρὶ με φλέξον ἡ χθονὶ κάλυψον ἡ ποντίοις
δάκεσι ὄδε βορᾶν,
μηδὲ μοι φθονήσῃς
εὐγμάτων, ἀναξ.

585 ἄδην με πολύπλαινοι πλάναι
γεγυμάκασιν, οὕτ’ ἔχω μαθεῖν ὅπα
πημονᾶς ἀλίξω.
κλύεις φθέγμα τὰς βούκερω παρθένου;

ΠΡΟΜΗΘΕΥΣ.

πώς δ’ οὐ κλύω τῆς οἰστροδυνήτου κόρης.

590 τῆς 'Ιναχείας; ἢ Δίως θάλπει κέαρ

λιτάς, Ἀγ. 1456 τὰς πολλὰς τὰς πάνω
πολλὰς. The formation of a com-
 pound adjective from the substantive
which it accompanies, occurs in three
other passages of Aeschylus: 585
below, Cho. 315 τάτος αἰδήστερ, Eur.
690 πάλιν νεόπτωλιν. In Sophocles it
is nowhere found, but often in Eurip-
ides (τυφλόπους ποὺς, τρίπους χαλκό-
pους, πόρον ἐσθρόν, κάματον ἐκκαμάτων,
etc.).

577 f. ταῦτα’ ἐνέξευξας ἐν πημοσύ-
ναις: see on 108, and cp. Π. ii. 111 Ζεὺς
μὲ μέγα Κρισάλης ἄττ’ ἐνέδεξε βαρέις,
Soph. O. C. 528 γάμων ἐνέδεξεν ἄττ’.

580 f. οἰστρηλάσω δείματι: see on
147. — παράκοτον: cp. παράκοτον φερ-
νῶν Eur. Bacch. 33. Properly of
coins, false-struck, counterfeit.

582. Cp. Soph. O. T. 1410 ἓξω μέ
που καλύπτει’ ἡ φωνεῖσαν’ ἡ θαλάσσιων
ἐκρίσατε, Eur. Suppl. 829 κατὰ μὲ
πέδον γάς ἔλω, διὰ δὲ θύελλα σπάσαι,
πυρὸς τε φλογῆς ὃ Δίως ἐν κάρα πέσοι.

584. μοι φθονήσῃς εὐγμάτων: cp. 626, 859; Eur. H. F. 333 οὐ φθονῶ
πέπλων, 1309 λέκτρων φθονόσα Ζηνί.

586. γεγυμάκασιν: cp. 592; Eur.
Hel. 593 οὐ οὖν ἀγυμακασάν πλάναι ἰτείν.

588. τὰς βούκερω παρθένου: equi-
valent to the announcement of
the speaker’s name. See on 296.

589. οἰστροδυνήτου: cp. Suppl. 578
πολύπλαγκτον ἄθλον οἰστροδυνήτου ἰα, 17
τῆς οἰστροδύνου βοὸς, Od. xxii. 299
βοὸς ὃς ἀγελαία, τὰς μὲν τ’ αἰόλος
οἰστρος ἐφορμηθέλει ἔδονμεν.

590. τῆς 'Ιναχείας: see on 104.
Διὰ τοῦ τού πατέρα αὐτῆς ἀνομάσαι ἐνέ-
φυε τὸν μάντιν, ὡς καὶ παρ’ Ὀμήρῳ
(Od. xi. 100) ὁ Τειρεσίας 'νόστον δίζῃ
μεληδέα, φαίδημ' Ὀδυσσεί,' Schol.
πόθεν ἐμοῦ σὺ πατρός ὁνομ' ἀπύεις,
εἰπέ μοι τὰ μογερά, τις ἂν,
τίς ἄρα μ', ὁ τάλας, τὰν ταλαίπωρον ὥδ' ἔτυμα προσθροεῖς,
θεόσυνον τε νόσου ἄνωμασας,
ἀ μαραίνει με χρίνους κέντροις, ἰώ,
φοιτάλεους, ἐή.

σκιρτημάτων δὲ νήστισιν αἰκίας
λαβρόσυνος ἦλθον, (ἀλλων)
ἐπικότους μηδέσι δαμεῖσα. δυσδαιμόνων
δὲ τίνες οἳ, ἐή,
οἳ ἐγὼ μογοῦσον;
ἀλλὰ μοι τορῶς

tέκμηρον ὁ τι μ' ἐπαμμένει
παθεῖν, τί μὴχαρ, ἢ τι φάρμακον νόσου·

597. θεόσυνον: cp. λαβρόσυνος 601, and see on 116.
599. φοιτάλεους: transferred from the person affected to the thing affecting, as in Goethe’s expression ‘von durstiger Jagd.’ Cp. Ag. 193 πιοναλ κακὰς ἄροις νήστιδες ὄσσιμοι, βροτῶν ἄλα, and see on ἀφεγγῆς, 116 above.
601. ἄλλων: τοῖς τῆς Ἡρας, Schol. Io shrinks from speaking the name of her persecutor. Cp. Eur. Hec. 640 κοινὸν δ' ἐξ ἱδίας ἄροις κακὸν τῇ Σι-
μούστιδι γὰς ἀλέθρων ἐμολε συμφορά τ' ἀπ' ἀλλων (the three contending god-
esses). See also on 678 below.
605. ὁ τι... τί: cp. Soph. O. T. 71 πῦθει' ὁ τι δρῶν ἢ τι φωνῶν ὑσπαίμην,
Ευρ. Ion 785 πῶς ἐκπεραῖνεται φράζε
χώκης ἐσθ' ὁ παῖς, Ιρ. A. 696 γένους
dὲ τοῦν χώρδῃν μαθεῖν θέλω, Plat.
Gorg. 448 ε οὐδες ἡράτα πολὰ τις εἶν ἢ
Γοργιον τέχνη, ἀλλὰ τίς, καὶ δὴνικ δέοι
κολεῖν τὸν Γοργίαν.—ἐπαμμένει: cp. 
Pers. 807 οὐ σφιν κακῶν ὑπειρ' ἐπαμ-
μένει παθεῖν.
Δεῖξον εἴπερ οἷσθα.
'Θρόει φράζε τῷ δυσπλάνῳ παρθένῳ.

προμηθεύς.

λέξω τορῶς σοι πάν ὅπερ χρήζεις μαθεῖν,
οὐκ ἐμπλέκων αἰνίγματι, ἀλλ᾿ ἀπλῶς λόγῳ,
ὡσπερ δίκαιον πρὸς φίλους οὐγενεῖ στόμα.
πυρὸς βροτοῖς δοτήρ᾽ ὅρφης Προμηθέα.

ιν.

ὡς κοινὸν ὁφέλημα θυητοῖσιν φανεῖς,
τλῆμον Προμηθεὺς, τοῦ δίκην πάσχεις τάδε;

προμηθεύς.

615 ὁμοί πέπαιμαι τοὺς ἐμοὺς θρηνῶν πόνους.

ιν.

οὐκον πόροις ἃν τήνδε δωρεὰν ἐμοῖ;

προμηθεύς.

λέγ᾽ ἤμων αἰτεῖ· πᾶν δ᾽ ἃν οὐ πῦθοιο μοῦ.

ιν.

σήμηνον ὅστις ἐν φάραγγι σ᾽ ὀχυμασε.

608. θρόει, φράζε: asyndeton of urgent entreaty; see on 56. — τῷ παρθένῳ: cp. 588. Aeschylus often puts like words in corresponding positions of strophe and antistrophe.


612. πυρὸς βροτοῖς δοτήρα: on the dative with personal verbal substantives see Krüger I. § 48, 12, 5, and on 501.—This verse, though lacking the regular caesura, is not divided in the middle, because δοτήρ and ὅρφη are closely connected by elision. Cp. 710 and see note on 640.

613. The stichomyth is introduced by a speech of two verses (see on 28), and at 622 below the transition to a new topic is similarly marked.

ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΠΡΟΜΗΘΕΥΣ.

βούλευμα μὲν τὸ Δίον, Ἦφαιστον δὲ χείρ.

620 ποινᾶς δὲ ποϊῶν ἀμπλακημάτων τίνες;

ΠΡΟΜΗΘΕΥΣ.

τοσούτων ἀρκῶ σοι σαφηνίσας μόνον.

καὶ πρὸς γε τούτοις τέρμα τῆς ἐμῆς πλάνης
dείξον τίς ἔσται τῇ ταλαιπώρῳ χρόνος.

ΠΡΟΜΗΘΕΥΣ.

tὸ μὴ μαθεῖν σοι κρείσσον ἢ μαθεῖν τάδε.

625 μὴ τοι με κρύψῃς τοῦθ᾽ ὀπερ μέλλω παθεῖν.

ΠΡΟΜΗΘΕΥΣ.

ἀλλ᾽ οὐ μεγαίρῳ τοῦθέ σοι δωρήματος.

τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;

ΠΡΟΜΗΘΕΥΣ.

φθόνος μὲν οὐδείς, σὰς δ᾽ ὅκνῳ θράξαι φρένας.

621. τοσούτων κτέ.: διὰ τὸ μὴ ταυτολογήσαι, Schol.—ἀρκῶ σαφηνίσας: for the supplementary participle with ἀρκῶ, see GMT. 899.

625 f. μὴ τοι.: 'τοι non concludenda rationi, sed asseverando hortandandoque inservit' (Hermann). Cp. 436 above, Soph. Ani. 544 μὴ τοι κασιγνῆτη μ᾽ ἀτιμήσης τὸ μὴ ὑθανείν, O. C. 1407 μὴ τοι μὲ πρῶς θεῶν σφᾶ γε ... μὴ μ᾽ ἀτιμήσητε γε, 1439 μὴ τοι μ᾽ ἀδόρου.—μεγαίρω: an epic word.

627. μὴ οὐ: cp. Soph. Ai. 640 τί δῆτα μέλλει μὴ οὐ παρασίαν ἔχειν; and 1056 below. Krüger II. § 67, 12, 4; GMT. 817.—γεγωνίσκειν: poetic present to γέγονα, recurs Thuc. vii. 76.

629. μᾶσσον ὡς = μᾶσσον ἰ. So in German wie instead of als after comparatives. Cp. Il. iv. 277 μελάντερον ἤτε πίσσα, Xenophanes in Athen. xii. 526 δὲ οὖ μείους ὄσπερ χλωτός ἐς ἐπίτην, Dios in Stob. Flor. 65, 16 τούτος γὰρ, ὡς ἐνι, μασσότερον οἱ πλείους ὡς θεῶς ἡ θεῶν ἰδρύματα ὑποτρέχουν καὶ θεραπεύουν, Lys. vili. 12 ἥγοιμενος μᾶλλον λέγεσθαι δὲ μοι προσήκε, vili. 31 ἀπαντά προσβαλόντων πεποίηκα ἃς ὡς τῇ πάλεως ἡμαγαζέμην, Dem. xxv. 53 τούτον οὐ τιμωρήσεσθε ἄλλα καὶ μειξώνων ἀξιώσαντες ἀφείων ἀφήσετε ὡς τοὺς εὐεργέτας. — προκήκου: contains an allusion to the name Προκήκης.

630. ἐπεὶ προθυμεῖ: cp. 786.

631. μὴν γε: the relation of Io’s adventures, beginning at this point, is in three parts. First comes Io’s own narrative, given at request of the chorus; secondly, Prometheus, at Io’s request, foretells her future destiny; and thirdly, he describes her previous wanderings, in order to convince her of his knowledge of the future. The second part is further divided into two distinct portions — wanderings in Europe (700–741), and wanderings in Asia and Africa (786–818). These are separated by a digression, but interest in the continuance of the narrative is ensured by 740 f. Thus by variety of motive, and by frequent hints of what is to come, the poet keeps the spectators’ attention (see on 288) and gives his material an effective dramatic form.

632 f. νόσον: cp. 596 and see note on 240. νόσον and τὰς πολυφθόρους τύχας stand in connexion; “let us hear what fatal misfortunes have brought her to this distressful state.”

634. τὰ λοιπὰ ἄθλων: cp. 780, 684; Soph. Phil. 24 ταπίλαια τῶν λόγων.


636. ἄλλως τε πάντως καὶ: cp. Pers. 688 ἔστι δ’ οὖς εὐδέξων, ἄλλως τε τὸν ἄνθρωπον κατὰ χθονὸς θεοὶ λαβεῖν ἄμελ—
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ώς τάποκλαυσαί κάποδύρασθαι τύχας ἐνταὐθ', ὅποι μέλλοι τις οἴσεσθαι δάκρυν πρὸς τῶν κλυόντων, ἀξίαν τριβήν ἔχει.

640 οὐκ οἰδ' ὅπως ὑμῖν ἀπιστήσατα με χρῆ, σαφεῖ δὲ μῦθῳ πᾶν ὅπερ προσχρῆστε πεύσεσθε· καίτοι καὶ λέγουσ' ὄντομαι θεόσσων χειμῶνα καὶ διαφθορὰν μορφῆς ὀθεν μοι σχετλία προσέπτατο.

645 αἰεὶ γὰρ ὅφεις ἐννυχοι πωλεύμεναι ἐς παρθενῶνας τοὺς ἐμοὺς παρηγόρουν λείωσι μύθοις· ἃ μέγ' εὐδαιμον κόρη,
τί παρθενεύει δαρῶν ἐξών σοι γάμου τυχεῖν μεγίστου; Ζεὺς γὰρ ἰμέρον βέλει
πρὸς σοῦ τέθαλπαι καὶ συναίρεσθαι Κύπρῳ θέλει· οὔ δ', ὦ παῖ, μάπολακτίσης λέχος
τὸ Ζηνός, ἀλλ' ἐξελθεῖ πρὸς Λέρνης βαβών λευκῶν, πούμας βουστάσεις τε πρὸς πατρός, 650
ός ἀν τὸ Δίον ὦμα λωφήση πόθου.

τοιοῦτος πάσας εὐφρόνας ὀνείρασι
συνειχόμην δύστηνος, ἐς τε δῆ πατρὶ
ἐτήλην γεγωνεῖν νυκτήροιτα δὲίματα.
δ' δ' ἐς τε Πυθῶ κατ' Δωδώνης πυκνοὺς
θεοπρόπους ἴαλλεν, ὡς μάθοι τί χρῆ 655
δρωντ' ἢ λέγοντα δαίμονοι πράσσειν φίλα.

648. Enclitics form, as it were, one word with the preceding; the long thesis of the fifth foot is therefore not a blemish, especially after the nephthhemeral caesura. See on 107.

649 f. ἰμέρον βέλει: = ἐρωτί (591). In an inverse relation τὸξομα is used in Suppl. 1003 καὶ παρθένων χυλίδαις εὐμορφοις έπι πᾶς τις περεθάν ὄματος θελατήριον τὸξομα ἐπεμένων ἰμέρον νυκτήρων.—τεθάλπαι: cp. Soph. Ant. 1055 ἀφήκα καρδίας τοξωμάτα βέβαια τῶν σὺ βάλτος σὺν υπεκϊραμεν. βάλλων is said both of the smart of wounds and the fire of love (590). 650 — συναίρεσθαι Κύπρῳ: συνονοίσασα, Schol.

651. Crasis of μὴ ἄ- is frequent. Cho. 918, Eum. 85 f., 694, 749, Suppl. 209. — ἀπολακτίσης: ὡς ἄπο τῶν ἀλά-
γων ζωῆς, Schol. The coarse expression is purposely chosen, for intimidation.

652. βαβών λευκῶν: grassy meadow, i.e. with thick, deep herbage. Cp. Od. ix. 134 μάλα κεν βαβώ λήμνοι ἀμφὲς ἐφεὶ μᾶλα πῖσρ ὄν' οἴδας, II. ii. 147 ὡς δ' ὑπ' εἰς κυνήρας Ζέφυρος βαβώ λήμνοι ἐλθὼν, ix. 151 Ἀνδρέαν βαβώλε-
μον, Eur. Hipp. 1138 βαβώλαν ἀνὰ χλόαι.


654. ἴαλλεν: cp. Cho. 523 ἐκ τ' ὀνείρατων καὶ νυκτιπλαγκτων δειμάτων πεπαλμένη. 655 f. εἰπὶ Δωδώνης: towards Do-
dona. εἰπ. with gen. of general direction or end in view, frequent in Homer (cp. II. iii. 5) and Herodotus (cp. i. 1). With our passage cp. Eur. El. 1343 στειχ' ἐν' Ἀθηνῶν, Thu. 1. 63 ἀποτέρωσε διακατανυσίας χωρίσας ἐν τῇ Ὀλύμπῃ ἡ ἐν τῇ Ποτίδαιᾳ. G. 1210, 1 a.; H. 799, 1 b. — ἴαλλεν: an epic word.

656. τί δρωντ' ἢ λέγοντα: this particularization is a favorite one in Greek. Cp. the Homeric ἔτει ἢ ἔργη, II. i. 504. Especially appro-
ʰ̣κον δ' ἀναγγέλλοντες αἰολοστόμους
χρησμοῦς ἀσήμους δυσκρίτως τ' εἰρημένους.
tέλος δ' ἐναργής βαζίς ἦλθεν Ἰράχω
σαφῶς ἐπισκέπτουσα καὶ μυθουμένη

665 ἐξω δόμων τε καὶ πάτρας ὥθειν ἐμὲ
ἀφετον ἀλάσθαι γῆς ἐπ' ἐσχάτοις ὀροῖς,
eἰ μὴ θέλοι πυρωπὸν ἐκ Δίως μολεῖν
κεραυνὸν ὃς πᾶν ἐξαίστωσοι γένος.

670 τοιοῦδε πεισθεὶς Δοξίου μαντέυμασι
ἐξήλασέν με καπέκλησε δωμάτων
ἀκουσαν ἄκων· ἀλλ' ἐπηνάγκαζε νυν
Δίως χαλιώς πρὸς βιῶν πράσσεων τάδε.
εὔθυς δὲ μορφῇ καὶ φρένες διάστροφοι

priate in anxious inquiry of an oracle; cp. Soph. O. T. 70 ἐς τὰ Πυθικὰ ἐπέμψα Φοίβου δῶμαθ', ὡς πῦθινθ', δ' τι δρῶν ὃ τι φωνῶν τὴν ἰδέανμιν πόλει. 
Cp. also Cho. 316 τι σοι φάμενοι ὃ τι ρέζας, Pers. 174 μὴ τοι τὰ ἐργον, 
Eur. Hec. 372 μηδὲν ἀμποῦτα γένη λέγουσα μηδὲ δρῶσα, Phoen. 878 τι σοι 
δρῶν, ποῖα δ' οὐ λέγων ἐπι.—πράσσεων φιλα: = ὧρα φέρειν, χαρίζεσθαι. 
πράσσεων covers both δρῶν and λέγειν.

662. 'Synonymorum coaevastio
non modo rem ipsam, scilicet ambiguitatem oraculorum, anget atque exaggerat, sed etiam commotum Ius
animum ostendit' (Schütz). So below ἐναργής ... αἰολῆς ἐπισκέπτουσα 
καὶ μυθουμένη.

666. ἀφετον: for the resolution see 
on 116. ἀφετον, at large, as said of 
sacred animals ranging the enclosure of a temple. 
Cp. Plat. Cratias 119 ἀ
ἀφετῶν ὑπον ταῦτα ἐν τῷ τοῦ Ποσει-
δώνος ἴερφ, Prot. 320 αὐτοὶ περιόντες

667 ῥέονται ἄστερ ἀφετον, Eur. Ion 821 δ'
ἐν θεοῦ δόμων ἀφετον, ὡς λάβοι, 
paiδεύσει. — ἀλασθαί: consecutive 
Cp. Cho. 480 ἅνεσ ροι τετεύτα ἐπισκέπτα 
μάχην.

668 f. μολεῖν κεραυνὸν: see on 
358 (ἡλθεν). — ἐξαιστώσοι: see on 
151.

671. ἀκουσαν ἄκων: see on 19. —
ἀλλ' ἐπηνάγκαζε: refers to the notion 
contained in ἄκων. 
Cp. Eum. 458 ἐφιδ' οὕτος οὐ καλώς, μολεῖν ἐς οἶκον. 
ἀλλά νιν κελαινόφρων ἐμὴ μήτηρ κα-

tέκτα, Eur. Bacch. 1127 ἀποσπάζειν 
ἀμον οὐχ ὑπὸ οἴνον, ἀλλ' ἃ θεὸς εὐμά-

672. Δίως χαλιώς: cp. Ag. 133 
στόμον μέγα Τροίας, 218 ἀνάγκης λε-

673. The poet here omits certain 
details, which are related Suppl. 291 ff. 
The maid Io touches on external
facts only; she passes over the reasons of her persecution. A hint of these has been given by Prometheus at 592. — φήνες διάστροφοι: cp. Soph. Ai. 447 ὄμνα καὶ φήνες διάστροφοι.


676. εὐπτοτοῖ: cp. 812. 'The Greeks in general were so little prone to descriptive poetry that we cannot but wonder at the inexhaustible wealth of expression with which their poets describe the blessings of flowing water. It is surprising how carefully they inquired into its properties, and how they compared the waters of distant regions, distinguishing their temperature, taste, color, weight, and their effect on the human body in drinking and bathing' (Ernst Curtius in Griechische Quell- und Brunneninschriften). — Κέρυκειας ρέος: Κέρυκή κρήνη 'Αργοῦ, Schol. According to Pausanias ii. 24, 7, the small town Κέρυκρεαί (the later form of the name) lay along the route from Argos to Tegea. Not far away, near the coast, was the marshy lake of Lerna, renowned in the myth of Heracles. Cp. Pausan. ii. 36, 6. 'The mountain-ridge Pontinus pushes out so close to the sea that the waters welling up at its base have no space to form a riverbed. It is these springs which produce the Lernaean swamp.... Lerna itself was never a town; the name designates either the chief fountain, or the lake, or the whole coast-region' (E. Curtius, Peloponnesos II. pp. 340, 371).

678. άκρατος: intemperatus, unmitigated, unsoftened, like unmixed wine.

680. Here, too, the poet skilfully passes over details (see on 571). — ἀπροσδόκητος, ἀφνίδιος: joined as in Thuc. ii. 61 ὅπου γὰρ φρόνησα τὸ ἀφνίδιον καὶ ἀπροσδόκητον καὶ τὸ πλεῦ- στρο παράλογον συμβαίνειν. The form ἀφνίδιος is from ἀφνος. For the resolution, see on 2. The caesura is to be made after αὐτόν, not after ἀπροσ- δόκητος δ'.
τού ζῆν ἀπεστέρησεν. οἰστροπλήξ δ' ἐγὼ μάστιγι θεία γῆν πρὸ γῆς ἑλαύνομαι.

κλέως τὰ πραχθέντ'· εἰ δ' ἔχεις εἴπεῖν ὅ τι λοιπὸν πόνων, σήμαωσε· μηδὲ μ' οἰκτίσας
685 εὖνθαλπε μῦθοι ψευδέσσω· νόσημα γὰρ αἰσχύστιν εἶναι φήμη συνθέτους λόγους.

ΧΟΡΟΣ.

ἐὰν ἔα, ἀπεχε, φεῦ·
οὔποτ' (ἀδικεῖ), οὔποτ' ηὔχουν ξένους
690 μολείσθαι λόγους ἐσ ἀκοάν ἐμάν,
πήματα λύματα δείματα κέντρω τῷ ψύχειν ψυχάν ἀμφάκει.

681. οἰστροπλήξ: cp. Soph. El. 5 ἔγ. οἰστροπλήγους ἄλας Ἄναξα κόρης. Whips were sometimes armed with sharp points, to serve as goads (cp. on 681); so the expression οἰστροπλήξ μάστιγι is especially fitting.

682. γῆν πρὸ γῆς: cp. Ar. Acl. 235 διάκειν γῆν πρὸ γῆς. Also the phrases γῆν πρὸ γῆς ἀπίνειν, ὦν χαίρετο γῆν
690 πρὸ γῆς ὦν τοις Βούλοιται, φεῦρος γῆν πρὸ γῆς, quoted by Suidas (s.vv. διακειμενι, ὦν, and πρὸ γῆς), Lucian Alex. 46 γῆν πρὸ γῆς ἑλαύνεσθαι ὡς ἀσεβής, Cic. Att. xiv. 10 haec et alia ferre non possum; itaque γῆν πρὸ γῆς cogito. The expression (πρὸ = ἀντί) is analogous to ἀμειβεσθαί τόπον.

684. The scholiast compares Telemachus's words, Od. iii. 96 μηδὲ τις μ' οἰδόμενοι μειλέσσει μηθ' ἑλέαρων, ἀλλ' εὖ μοι κατάλεξοι.

685. νόσημα αἰσχύστων: cp. 1069; Eur. Or. 10 ἀκόλαστον ἐσχε γλῶσσαν, ἀσχίστην νόσον.

686. Cp. II. ix. 312 ἐχθρὸς γὰρ μοι κεῖνος ἀμώ δ' Ἀἴανι πύλησιν, ὡς χ' ἐτερον
690 μὲν κεῖθε ἐνφρεῖν, ἀλλ' δὲ εἰπρ.—
συνθέτοις λόγοις: = composita dicta, in Attius (v. 47, Ribbeck).

688. ηὔχουν: cp. 338, and Ag. 506 οὐ γὰρ ποτ' ηὔχουν τῷ Ἀργολικῷ Χιόνι
690 θανῶν μεθέξειν φιλότατον τάφου μέρος, Suppl. 329 τὸ ηὔχει τόνδ' ἀνέλπιστον φυγήν κέλασεν ἐν Ἄργος, Eur. Hel. 1619 οὐκ ἐν ποτ' ηὔχουν οὕτω σ' οὕτω ήμᾶς
λαθεῖν Μενέλαων, Herac. 931 οὐ γὰρ
ποτ' ηὔχει κεῖρας ξέσαθα σέβεν.

691 f. πήματα, λύματα, δείματα: the assonance is intentional, as is the alliteration in ψύχειν ψυχάν. Cp. 480, 969; Eur. Or. 1302 φονεύτε, καίνετε, ἀλλ' — ἀμφάκα κέντρω: cp. Ag. 642 διηλή μάστιγι τῷ Ἄρης φιλεῖ. The
goad (see on 323) had two κέντρα. Cp. Soph. O. T. 809 διπλοὶ κέντρους,
Frg. 137 μάσθητα δίγανον.— ψύχειν:
chill. So σφέρικα below. Cp. Plaut. Pseud. 1215 mihi...ille...eor
695 πέφρων εἰσιδούσα πρᾶξιν Ἰους.

ΠΡΟΜΗΘΕΥΣ.
πρὸ γε στενάζεις καὶ φόβοι πλέα τις ἐϊ·
ἐπίσχες ἃς τ' ἄν καὶ τὰ λοιπὰ προσμάθης.

ΧΟΡΟΣ.
λέγ', ἐκδίδασκε· τοὺς νοσοῦσι τοι γλυκῷ
tὸ λοιπὸν ἄλγος προξεπίστασθαν τορώς.

ΠΡΟΜΗΘΕΥΣ.
700 τὴν πρὶν γε χρείαν ἡνύσασθον ἐμοὶ πάρα
κούφως· μαθεῖν γὰρ τῆς ἐπὶ πρῶτ' ἔχρηζετε
τὸν ἀμφ' ἐαυτῆς ἄθλον ἐξήγουμεν·
tὰ λοιπὰ νῦν ἀκούσαθ', οὐα χρὴ πάθη

perfrigefacit. For the idea cp.
Eur. 155 ἐμοὶ δ' ὡς εἰδόσ εἰς ἀνεφαρά
μολὼν ἐπὶ την ἄπαν δικάν δι' ἑρμηλατω
μεσολαβεὶ κέντρῳ ὑπὸ φρένας, ὑπὸ
λοβὸν. τάρεστι μαστίκτασος ταμίων βαρὺ
tὸ περίβαρυ κρύς εἰς χεῖς.—The presen-
ής εἰς, after the future μολέσθαι,
because the mind of the speaker
reverts to the present moment.

695. πρᾶξιν: plight, tō petragyēnai.
Cp. Soph. Trach. 161 τὴν αὐτοῦ σκοτῶν
πρᾶξιν, 293 ἀνδρὸς εὐτυχῆ κλύουσα πρᾶ-
ξιν τῆς, Ai. 790 ἢκει φέρων Ἀιανός
ἡμῖν πρᾶξιν ἄν ἡγεῖσα' εὐγά.

Soph. Trach. 630 δέοικα γὰρ µὴ πρaylight
λέγοις ἂν τὸν πόθον τὸν ἐς ἐμοὶ, πρὸν
εἰδέναι τάκειθεν εἰ ποδούμεθα, Plat. Par-
men. 185 ε πρῷ γὰρ, πρὶν γυμνασθῆναι,
ἀριστεῖσθαι ἐπιχειρεῖσι καλὸν τε τι καὶ
δίκαιον καὶ θυσιῶν.—πλέα τις: for tis
with an adjective, see H. 702 a.

708. στρέψασα: not τρέψασα, because Io is to turn aside from Prometheus in beginning her journey.—στείχε γάς: cp. 887; Sept. 466 καλμάκος προσαμβαίες στείχει, in prose προεβεθαί πεθεῖον, etc. G. 1057; H. 712 b.—The geographical description which follows—a mixture of truth and fable—is based on the vague reports of the merchants who were engaged in the traffic between the Hellenic colonies on the Black Sea and the regions to the northward. Herodotus was the first to bring to the Greeks a more accurate knowledge of the country and peoples north of the Pontus.

οἷς μὴ πελάζειν, ἀλλὰ γυν ἀλιστόνοις
χρύμπτουσα βαχίασιν ἐκπερὰν χθόνα.
λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτωνες
οἰκοῦσι Χάλυβες, οὐς φυλάξασθαι σε χρῆ.
ἀνήμεροι γὰρ οὐδὲ πρόσπλατοι ξένοις.
ἠμέρις δὲ ἦν θυμίστην ποταμὸν οὐ ψευδώνυμον,
ὅτε μὴ περάσης, οὐ γάρ εὐβατος περᾶν,
πρὶν ἂν πρὸς αὐτὸν Καῦκασον μόλης, ὄρων
ὑψιστῶν, ἐνθά ποταμὸς ἐκφυσά μένος

712. πελάζειν ... ἐκπερὰν: jussive infinitive. Cp. Eum. 1007 στὸ μὲν ἄτηρον χώρας κατέχειν, τὸ δὲ κερδάλων πέμπειν. GMT. 784; G. 1536; Π. 957.
714. Either verses have fallen out between 718 and 714, in which some other region, to be visited by Io after leaving the Ocean, was mentioned (cp. Frg. IX. of the Προμηθείνες λυγμενος), or the poet means that Io, having passed the Nomad Scythians in her course along the shore of Ocean, is to leave the Chalybes at her left, that is, wander inland and southward between the Scythians and Chalybes, until she reaches the river Hybristes. This she must follow upwards to its source in the Caucasus (720).—λαιᾶς χειρός: on the genitive, see Krüger II. § 46, 1, 3; G. 1137; Π. 760; and Schneidewin-Nauck on Soph. Ελ. 900.
715. A tribarach in the second foot; the only occurrence in this play. See on 2. Resolutions are more frequent in this description than in other portions of the Prometheus. This is due to the exceptional subject-matter and the number of proper names. See 717, 720, 721, 722, 723, 730, 735, 788, 793, 796, 805, 809, 811, 840, 847, 849, 851, 869—Χάλυβες: these are elsewhere (Hdt. i. 28; Strab. p. 678) said to live south of the Black Sea. Aeschylus places them in Northern Scythia, because he regards them as Scythians (Sept. 728 χάλυβος κυκλοῦ ἄποικος), and identifies their land with the region which produced the Scythian steel (cp. 301). This region was in reality the Ural Mountains.
717. θυμίστην ποταμόν: the ecolist remarks, τὸν Ἀράξην, παρὰ τὸ ἄρασειν καὶ ἥχειν τὰ κύματα αὐτῶν. The ancient expounders, we see, read ὑβριστήν, and supposed that by the designation "boisterous stream" the poet meant the Araxes, referring its name to ἄρασειν. Cp. Eustath. on Dionys. Perieget. 739 τοῦ δὲ Μασσαγετικοῦ τοῦν Ἀράξου μέμνεται καὶ Ἁγγύλος, καὶ ἁρκάσεται καὶ ἕκτων ἀπὸ τοῦ ἄρασειν καλείσθαι αὐτῶν. As to Aeschylus's actual notion, see on 714.
718. εὐβατος περὰν: see on 706.
719 f. πρὸς αὐτὸν Καῦκασον ἐνθά: κτέ.: = πρὸς αὐτόν τὸν τοῦ Καῦκασου τόπον ἐνθά ποταμὸς ἐκφυσά μένος, till thou hast come to its very source, on the
κροτάφων ἀπ' αὐτῶν. ἀστρογείτονας δὲ χρή κορυφᾶς ύπερβάλλουσαν ἐς μεσημβρίαν βήναι κέλευθον, ἐνθ 'Αμαζώνων στρατὸν ἦξεις στυγάνορ', αἰ τῆς Θεμῖσκυρᾶς ποτε

κατοικιόσων ἀμφι Θερμώδουθ', ἱνα τραχεία πόντου Σαλμυδησία γνάθος ἔχθρότερος ναύταις, μητρικά νεῶν· αὐταὶ ο' ὀδηγήσουσι καὶ μᾶλ' ἀσμένως.

ἰσθρόν δ' ἐπ' αὐταῖς στενοπόροις λύμης πῦλαις

725 f. ἵνα...Σαλμυδησία γνάθος: not a definition of Θερμώδοντα, but of the whole country of the Amazons, which is thereby given a greater extension: round about the Thermodon to where, etc. There is perhaps a reference to Il. iii. 157 ὁ δ' ἐπὶ τὸν ἐστρατότον παρ' ἡχαὶς Σαγγαρείῳ... ἡματι τῷ δὲ τῷ ἢθον 'Αμαζώνας ἀντίσωμεν, in ignorance or neglect of the great actual distance. Salmydessus, according to Strab. p. 319, is an ἐρημὸς αἰγιαλὸς καὶ λιθόθη, ἀλίμενος, ἀναπταμένος πολὺς πρὸς τοὺς βορέας, σταδίων ἄνω ἐπτακοσίων μέχρι Κνα-


728. μᾶλ' ἀσμένως: as στυγάνορες (724), the Amazons will cheerfully aid Io, who is ἀστεργάνωρ (898).

ΑΙΣΧΥΛΟΥ

730 Κυμμερικόν ήξεις, διν θρασυπλάγχως σε χρή λιπόδαισαν αὐλών ἐκπεραίν Μαιωτικόν. ἔστατι δὲ θνητοῖς εἰσαεῖ λόγος μέγας τῆς σῆς πορείας; Βοσπόρος δ’ ἐπώνυμος κεκλησται. λιπόδαισα δ’ Εὐρώπης πέδον

735 ἴππεων ήξεις ‘Ασιάδ’. ἂρ’ ὑμῖν δοκεῖ ὁ τῶν θεῶν τύραννος ἐς τὰ πάνθ᾽ ὄμως βίαιος εἶναι; τῇδε γὰρ θνητῆ θεὸς χρῆξων μιγήναι τάσδ’ ἐπέρρωσεν πλάνας. πικροῦ δ’ ἐκυψασ, ὧ κόρη, τῶν σῶν γάμων

740 μνηστήρος. οὐς γὰρ νῦν ἀκήκοας λόγους, εἶναι δόκει σοὶ μηδέπω ’ν προοιμίοις.

ιὼ μοί μοι.

ΧΟΡΟΣ.

ἔη ἔη.

730. The only case in our play of a dactyl in the first foot. See on 18.
—Join ἐν λιπώδαισαν χρή σε εκπεραίν αὐλώνα Μαιωτικόν.

731. αὐλώνα: properly valley; said of a strait of the sea here and Soph. Trach. 100 πορίσας αὐλώνας. The channel of the Bosporus is meant, not the sea of Azov itself.


733. Βοσπόρος: the understanding of this name as βοᾶς πόρος (cp. τῆς σῆς πορείας) helped to fix the direction of Io's legendary wandering. The derivation, however, is wrong. At any rate the Thracian Bosporus, which, even more universally than the Cimmerian, was believed to owe its name to Io's passage, really received its name from the goddess 'Εκάτη Φασφό-

ros (dialectic Βοσπόρος), who was there worshipped.

734. λιπόδαισα δ’ Εὐρώπης πέδον: the Cimmerian Bosporus was considered the boundary of Europe and Asia. Cp. 790. All the places hither-to mentioned Aeschylus regards as belonging to Europe. See on 631.

735. ἂρ’ ψων δοκεῖ: ἂρα confidently spoken for ἂρ’ οὖ (as -νε for nonne). Cp. Soph. O. I. 822 ἂρ’ ἕφυν κακός, ἂρ’ οὐχί’ τάς ἄγανες; O. O. 753 ἂρ’ ἄθλιων τοῦνεαδὸς ἀνέδισο’ εἰς σὲ κάμε καὶ τὸ πάν γένος; 780 ἂρ’ ἀν ματαίου πῦρ’ ἀν ἔδονθ’ τόχου; Krüger I. § 69, 9.


741. εἶναι ἐν προοιμίοις: like εἶν τισιν ἀριθμεῖσθαι; belong to the προοιμία,
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΠΡΟΜΗΘΕΥΣ.

σὺ δ’ αὐτ κέκραγας κάναμυχθίζει· τί ποι δράσεις, ὅταν τὰ λοιπὰ πυνθάνῃ κακά;

ΧΟΡΟΣ.

745 ἥ γάρ τι λοιπὸν τῇδε πημάτων ἔρεις;

ΠΡΟΜΗΘΕΥΣ.

dυσχείμερον γε πέλαγος ἀτηρᾶς δύσης.

ἸΝ.

τί δὴ ἐμοὶ ἔρρις κέρδος, ἄλλ’ οὖκ ἐν τάχει ἔρρις ἐμαυτὴν τῆςδ’ ἀπὸ στύφλου πέτρας; ὅπως πέδοι σκήψασα τῶν πάντων πόνων ἀπηλλάγην; κραίσσουν γὰρ εἰσάπαξ θανεῖν ἥ τὰς ἀπάσας ἡμέρας πάσχεω κακῶς.

ΠΡΟΜΗΘΕΥΣ.

ἡ δυσπετῶς ἃν τοὺς ἐμοὺς ἀθλοὺς φέροις, ὅτι θανεῖν μὲν ἐστιν οὐ πεπρωμένον· αὕτη γάρ ἦν ἃν πημάτων ἀπαλλαγή·

750 νῦν δ’ οὐδέν ἐστὶ τέρμα μοι προκείμενον μόχθων, πρὶν ἃν Ζεὺς ἐκπέσῃ τυραννίδος.


742. αὐ: see 696.

745. τῆς: belongs to λαπόν.


749 f. ὅπως ἀπηλλάγην: see on 157.

753. θανεῖν μὲν: as if τέρμα δὲ μόχθων οὐδέν ἐστι προκείμενον followed.

754. For the thought cp. Soph. Trach. 1173 τοῖς γὰρ θανατοὶ μόχθοις οὐ προσηλεγήται, El. 1170 τοὺς γὰρ θανάτας οὐχ ὁρῶ λυπουμένους.

755. νῦν δὲ: nunc vero; following the thought ei θανεῖν πεπρωμένον ἢ, αὕτη ἢ ἃν πημάτων ἀπαλλαγή.—Cp. 257.

756. πρὶν ἃν ἐκπέσῃ τυραννίδοις: unlike the statement made in 258.
ΠΡΟΜΗΘΕΥΣ.
νῦν οὖν, οἶμαι, τῆνδ᾽ ἱδοῦσα συμφοράν.

ΠΡΟΜΗΘΕΥΣ.
πῶς δ᾽ οὐκ ἂν, ήτις ἐκ Δίως πάσχω κακῶς;

ΠΡΟΜΗΘΕΥΣ.
760 ὃς τοῖς ὄντων σοι γεγηθέναι πάρα.

ΠΡΟΜΗΘΕΥΣ.
πρὸς αὐτῶς αὐτοῦ κενοφρόνων βουλευμάτων.

Prometheus at last lifts slightly the veil of the secret so often hinted at, and defines somewhat the danger threatening Zeus. But the former statement, πλὴρ ὅταν κεῖσαν δοκή, is really more exact. For ἐκπεσεῖν τυπάννθα is only a possibility, which in the end is not fulfilled.

760. ὄντων: sc. τῶν, as Soph. Aİ. 981 ὃς δὲ ἔχοντων ... πάρα στενάζειν, Ant. 1179 ὃς δὲ ἔχοντων τάλλα βουλευέειν πάρα. GMT. 848 and 917.

761. τύραννα σκῆπτρα: cp. Soph. Ant. 1169 τύραννον σχῆμα, Eur. Andr. 3 τύραννον ἐστιν, Ηιρρ. 843 τύραννον δόμα. Like δοῦλο, κατάγνητος, γέρων, and gentile nouns, τύραννος is a word which hovers between substantive and adjective. Cp. Ag. 750 γέρων λάγος, Fr. 317 γέρων γράμμα (Catull. Lxviii. 46 charta loquatur an us), Fr. 338 κάπηλα τεχνήματα. σκῆπτρα is accusative. G. 1289; H. 724 a.

762. πρὸς αὐτῶς αὐτοῦ: the metre would permit αὐτῶς πρὸς αὐτοῦ, but the juxtaposition of αὐτῶς αὐτοῦ adds point to the expression and sharpens its irony. See on 19; and cp. Ag. 836 τῶς τ' αὐτῶς αὐτοῦ πήμασιν βαρύνεται, Soph. Aİ. 1132 τῶς γ' αὐτῶς αὐτοῦ πολέμοιος, O. C. 929 σὺ δ' ἄξιαν οὐκ ὁδον αἰσχύνεις πάλιν τὴν αὐτῶς αὐτοῦ, 1356 τὸν αὐτῶς αὐτοῦ πατέρα τὸν ἀπήλασας, Timocles, Meineke Com. III. p. 593 τὰς αὐτῶς αὐτοῦ συμφορὰς βάσιν φέρει, Philemon, Meineke Com. IV. p. 50 τοὺς αὐτῶς αὐτοῦ βούλευθ' ἤγιαίνειν φίλους; also the verse quoted by Macarius VIII. 18 (Paroemiogr. Ὄνακ. Π. p. 216 ed. Leutsch) τὴν αὐτῶς αὐτοῦ (γύν) θόραν κροείς ἄθροι, Babb. 58, 9 τὰ γ' αὐτὸς αὐτοῦ πᾶς τις εὐπρετῆ κρίνει. In prose, Aeschin. iii. 233 καταλέλυκεν τὴν αὐτῶς αὐτοῦ δυναστείαν (where some mss. have the usual order αὐτῶς τὴν), [Plat.] Alc. Π. 144 ε οὐδὲ τὴν ὄστοιν μητέρα διενείπει ἄποκτειναι, ἀλλὰ τὴν αὐτῶς
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ιν.
πούς τρόπῳ; σήμερον, εἰ μὴ τις βλάβη.

ΠΡΟΜΗΘΕΥΣ.
γαμεῖ γάμον τοιούτον ὃν ποτ᾿ ἀσχαλᾷ.

ιν.
765 θεόρτον ἢ βρώτειον; εἰ ρήτον, φράσον.

ΠΡΟΜΗΘΕΥΣ.
τί δ᾿ ὄντω; οὐ γὰρ ῥητὸν αὐδᾶσθαι τόδε.

ιν.
ἡ πρὸς δάμαρτος ἐξανίσταται θρόνων;

ΠΡΟΜΗΘΕΥΣ.
ἡ τέξεται γε παῖδα φέρτερον πατρός.

ιν.
οὐδ᾿ ἐστὶν αὐτῷ τῆσδ᾿ ἀποστροφὴ τύχης;

ΠΡΟΜΗΘΕΥΣ.
770 οὐ δῆτα, πλὴν ἔγωγ᾿ ἀν ἐκ δεσμῶν λυθεῖς.

αὐτοῖ, Nicostrat. in Stob. Flor. 70, 12
εἰ γε μέλλεις τις . . . ἡδέως . . . εἰς τὴν
οἰκίαν τὴν αὐτὸς αὐτοῦ εἰσελεύσεσθαι,
Parthen. 3 πρὸς τῆς αὐτῶς αὐτοῦ γενέσ
τρωθεὶς, Aristid. i. p. 128 σαγηνεύων
τὴν ἀρχὴν τὴν αὐτὸς αὐτοῦ, ii. p. 148
δ᾿ ἀφ᾿ ἐστίς ἀρξάμενος τῆς αὐτῶς
αὐτοῦ τὸ σύμμετρον ἴσον πρὸ τοῦ
πλέονος. Also Ovid. Am. i. 7, 26
valui poenam fortis in ipse
meam, Ars Amat. iii. 668 indicio
pro dor ab ipse meo.

763. εἰ μὴ τις βλάβη: cp. 196.
764. ἀσχαλᾷ: for the tense see on
Eur. Phoen. 633 οὗ γὰρ οὐθ᾿ εἰ μοι
προσεπείν αὐτῆς ἐσ τῇ ὕμας ποτε.
766. τί δ᾿ ὄντινα: cp. Soph. O. T.
1056 τί δ᾿ ὄντινα ἐπε; ὄντινα refers
to the question θεόρτον ἢ βρώτειον: in
full τί δ᾿ ("why ask") ὄντινα γάμον
γαμεῖ; — γὰρ: because τί δ᾿ ὄντω
implies a refusal. — ῥητὸν αὐδᾶσθαι:
768. See Introd. p. 17. The word
φέρτερον recalls the passage of Pindar
in question (quoted in note to 924).
770. ἄν: peradventure. The un-
certainty implied in ἄν refers solely
to the possible alternative that Zeus,
unwarmed by Prometheus, shall enter
into the fatal union.
ΑΙΣΧΥΛΟΥ

ΠΡΟΜΗΘΕΥΣ.

τίς οὖν ὁ λύσων ἐστὶν ἀκοντὸς Δίος;

ΠΡΟΜΗΘΕΥΣ.

τῶν σῶν τιν' αὐτὸν ἐκγόνων εἶναι χρεών.

ΠΡΟΜΗΘΕΥΣ.

πῶς εἶπας; ἢ μοῦ πᾶς σ' ἀπαλλάξει κακῶν;

ΠΡΟΜΗΘΕΥΣ.

τρίτος γε γένναν πρὸς δέκ' ἄλλαισι γοναῖς.

ΠΡΟΜΗΘΕΥΣ.

ἡδ' οὐκέτι εὐξύμβλητος ἡ χρησμωδία.

καὶ μηδὲ σαυτῆς ἐκμαθεῖν ζήτει πόνους.

μή μοι προτεῖνων κέρδος εἰσ' ἀποστέρει.

δυὸν λόγων σε θατέρῳ δωρήσομαι.

771 f. ὁ λύσων: see on 27. The object is easily supplied; cp. 27, 176, 387, 721, 783, 785. — Io's words, "who shall free thee against Zeus's will?" imply "no one can free thee." Accordingly Prometheus, without regard to ἀκοντὸς Δίος, answers, to Io's astonishment, "from thy offspring my deliverer shall come." In point of fact the deliverance, in the following drama, does not come about ἀκοντὸς Δίος, but rather, as in Hesiod Theog. 529, οὐκ ἄκειτι Σπουδ' Ὀλυμπίου ὑψιμέδουτος.

774. ἀπὸ Ἰοῦν "Επαφος, ὦ Διίθη, ἢς Ὀμήλος, ὦ Δανάδες, ὦ Ἱχαμύνεστρα ἢ μὴ κτείνασα τὸν Δηνίκεα τὸν δομιζόντος, ἢς Ἀθάνατ, ὦ Πράκτος, ὦ Ἀκρίσεως, ὦ Δα-

775. οὐκέτι: no longer, in contrast to the foregoing revelations. — εὐ-

776. ηδ' οὐκέτ' εὐξύμβλητος ἡ χρησμωδία.

καὶ μηδὲ σαυτῆς ἐκμαθεῖν ζήτει πόνους.

μή μοι προτείνων κέρδος εἰσ' ἀποστέρει.

δυὸν λόγων σε θατέρῳ δωρήσομαι.

771 f. ὁ λύσων: see on 27. The object is easily supplied; cp. 27, 176, 387, 721, 783, 785. — Io’s words, “who shall free thee against Zeus’s will?” imply “no one can free thee.” Accordingly Prometheus, without regard to ἀκοντὸς Δίος, answers, to Io’s astonishment, “from thy offspring my deliverer shall come.” In point of fact the deliverance, in the following drama, does not come about ἀκοντὸς Δίος, but rather, as in Hesiod Theog. 529, οὐκ ἄκειτι Σπουδ’ Ὀλυμπίου ὑψιμέδουτος.

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778. On this construction of ὀρεῖ-
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ποίον; πρόδειξον αἴρεσιν τ' ἐμοὶ δίδον.

ΠΡΟΜΗΘΕΥΣ.

780 δίδωμι· ἐλοῦ γὰρ ἢ πόνων τὰ λοιπὰ σοι

φράσω σαφῆνώς ἢ τὸν ἐκλύσοντ' ἐμὲ.

ΧΟΡΟΣ.

tοῦτον σὺ τὴν μὲν τῆς, τὴν δ' ἐμοὶ χάριν

θέσθαι θέλησον, μηδ' ἀτμάσης λόγου·

καὶ τῆς μὲν γέγονε τῇ λοιπῇ πλάνῃ,

785 ἐμοὶ δὲ τὸν λύσοντα· τοῦτο γὰρ ποθῶ.

ΠΡΟΜΗΘΕΥΣ.

ἐπεὶ προθυμεῖσθ', οὐκ ἐναντίωσόμαι

tὸ μὴ οὐ γεγονέω πᾶν ὅσον προσχρῆζετε.

σοὶ πρῶτον, Ἰαί, πολύδωνον πλάνην φράσω,

ἡν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

σθαί (accus. of person and dat. of thing) see Krüger II. § 48, 7, 4.


ἐλοῦ δοῦν πόνων τὸν ἔτερον· ἢ γὰρ

ποῖον πόνον ἢ πάλιν. — ἐλοῦ γὰρ ἢ:

ἡ...ἡ in indirect question, as in

Homer, for the common ei...ei, to

express sharp contrast of the alter-


εἰδῆμεν ἢ νικᾶμεν ἢ νικᾶμεθα, Soph.

O. C. 80 οἴδατε γὰρ κρινοῦσιν σοὶ ἡ χρή

σε μίμενιν ἢ πορεύεσθαι πάλιν, Eur.

Med. 492 ὡδ' ἔχω μαθεῖν ἢ θεοῦ νομι-

ζεις τοὺς τὸν οὐκ ἄρχειν ἢ τῇ καὶ

κείσθαι θέσμινιν αὐθρόποισ τὰ νῦν. See

Krüger II. § 65, 1, 3. — πόνων τὰ

λοιπά: cp. 634.—The stichomythy

ends with a speech of two verses.

782. τούτου: sc. τοῦ χεριτοῦ. The
dual of δ, ὁδὸς, ὡδε, αὐτὸς, ὃς, ὃς has

one form for all genders in the

older Attic.

783. ἀτμάσης λόγου: sc. με (see on

771). For the expression, cp. Suppl.

378 τάσσεται ἀτμάσαι λυτά, Soph. O. C.

49 μή μ' ἀτμάσης, ... δν σε προστρέψω

φράσαι, 1278 οὖν αὐταμεθείμι μ' οὐδὲν,

ἀλλ' ἀτμάσας πέμψης ἁνανθίον, Ἀντ. 21

οὔ γὰρ τάφου ... τὸν δ' ἀτμάσας ἔχει;

O. C. 1278 ὡς μή μ' ἀτμοῦν ... ὡς τῶς ἀφ' ἴ

μηδὲν ἀντεπιτόν ἔστοι, O. T. 788 καὶ μ' ἀ

Φαιδοὺς δὲν μὲν ἰκότην ἄτιμον ἐξέπεμψεν.

788. πολύδωνον: see on 589.

789. ἐγγράφῳ κτ.: cp. Suppl. 179

αἰνῷ φυλάξας τῷ ἐπὶ δελτομένας,

Eum. 274 δελτογράφῳ δὲ πάντ' ἐπιπάτῃ

φρενί, Soph. Frg. 535 θές δ' ἐν φρενῶν

dέλτοις τοὺς ἔμοι δόγου, Cho. 450

tοιαῦτ' ἀκοῦν ἐν φρενῶν γράφῳ, Soph.

Phil. 1325 καὶ ταύτ' ἐπιστω καὶ γράφῳ

φρενῶν ἔσω, Pind. Ol. xi. 2 τόθ' φρενὸς

ἐμαύ γέραπται, Paul. Επ. Cor. II. iii.

3 ἐπιστολή Χριστοῦ ἐγγεγραμμένη οὐκ

ἐν πλαξί λιβίναις, ἀλλ' ἐν πλαξὶ καρδίας.
790 ὃταν περάσης βείθρον ἦπείρων ὅρων,
pρὸς ἄντολας φλογώπας ἡλιοστίβεις

* * * * * * * * *

πῶντος πέρωσα φλογῆς, ἐς τ’ ἄν ἐξίκη
πρὸς Γοργόνεια πεδία Κισθῆνης, ὡν
αἱ Φορκίδες ναίουσι δηναιαί κόραι

795 πρέσσι κυκλομορφοῖ, κοινῶν ὁμοί ἐκτημέναι,
μονόδοντες, ἡς ὀὐθ’ ἡλιος προσδέρκεται
ἀκτῶν ὡθ’ ἢ νυκτερός μὴν ποτε.
πέλας δ’ ἄδελφαι τῶν ὑπὲρ πρέσσι κατάπτεροι,
δρακοντόμαλλοι Γοργόνες βροτοστυγεῖς,

790. βείθρον: i.e. the strait. — ἦπείρων ὅρων: see on 734.
791. ἄντολας ἡλιοστίβεις: periphrasis for ἄντολας ἡλίου. With ἡλιο-

στίβης cp. Sept. 809 τάν ἀρτιβή τάλ-

λων. — The following places must therefore lie in the east. Thence Io
is to reach Egypt by following the course of the river Αεθίοπας (809 ff.).
— After 791 some verses have fallen out.

792. πῶντος: probably the Caspian is meant, with which, however, the
ancients confounded the sea of Aral.

793. Γοργόνεια: explained by 798 f.
The home of the Gorgons, although placed in the west by Hesiod (Theog. 274 f.), was sometimes thought of as in the east. Cp. Schol. Pind. Pyth. x.
72 αἱ δὲ Γοργόνεια κατ’ μήν τινας ἐν τοῖς

'Ερυθραίοις μέρεσι καὶ τοῖς Αἰθησικοῖς,

ἀ ἐστι πρὸς ἀνατολὴν καὶ μεσημβρίαν,
κατὰ δὲ τινας ἐπὶ τῶν περάτων τῆς

Διβόθης ἂ ἐστὶ πρὸς δύσιν. Cisthenes
we must accordingly understand to
be in the far east, at the end of the
world. The verse of the comic poet
Cratinus (quoted by Harpocratus
under Κισθῆνη), κανθένω ἐπὶ τέρματα
γῆς ἡξεις καὶ Κισθῆνης ὄρος ὤφει, is
probably a parody of this passage.

794. αἱ Φορκίδες ... δηναιαί κόραι:
cp. Hesiod Theog. 270 Φόρκοι ὃν ἄδ
Κητῶ Γραίας τέκε καλλιπαράσσου ἐκ
gενετῆς πολιάς, τὰς δὲ Γραίας καλέο-

σαν ... Γοργοὺς θ’ αἱ ναίουσι πέρην κλυ-
τοῦ Ἀκεαυοῦ.

795. πρέσσι κυκλομορφοῖ: three is
the number commonly given, but
Hesiod seems to mention only two
Graeae, Pephredo and Enyo. ‘Swan-
form—perhaps a swan’s body with
a human head—belongs to them
because they are sea-divinities, and swim
in the sea like water-fowl. For a like
reason other sea-gods were given the
form of fishes’ (Schoemann, Die Hes-
iödische Theogonie, p. 156). — ἐκτημέ-
ναι: the perfect ἐκτήσθαι, for ἐκτήσθαι,
recurs II. ix. 402, and in Herodotus.

796 f. Cp. Frg. 189 ὅσ’ ὁστὶ πέμψῃ ἡλίου προσδέρκεται ὡν’ ἀστερωπῶν ἡμία

Δησάβας κόρης. — The scholiast notes
καταφώνον δὲ ὡθ’ ἡγή καὶ ὁστὶ ἡλίῳ ὁστὶ

σελήνη ἦσαν θεταλ.

798 f. ἄδελφαι: cp. Hesiod i.e.
Their names are Σθεινῷ, Εὐρυάλη, and
800 ἀς θυητὸς οὐδεὶς εἰσεδῶν ἔξει πνεάς·
τοιοῦτο μέν σοι τούτῳ φρούριον λέγω.
ἀλλην δὲ ἀκούσον δυσχερή θεωρίαν·
ἀξιστόμους γὰρ ζηνὸς ἀκραγεῖς κύνας
γρύπας φυλάξαι, τὸν τε μονώπα στρατὸν

γόνων δίκην... πεπλεκατανεύει πυκνὸν δράκων. F. For malleus said of hair,
λαίς.

801. φρούριον: here cautio, οἷον
φρούριον: προφύλαγμα, Hesych. See 715, 804; also 712, 718, 807.

803. See on 804; also Ctesias Exc.
Ind. 12 ἔστι δὲ καὶ χρυσός ἐν τῇ Ἰνδικῇ
χώρᾳ, όπι ἐν τοῖς ποταμοῖς εὐρισκόμενος καὶ πληνυμένος, διότι ἐν τῷ Πακτωλῷ
ποταμῷ ἀλλ'. ὄρη πολλὰ καὶ μεγάλα,
ἐν οἷς οἰκοῦσι γρύπες, ὄρεα τετράποδα,
μέγεθος ὅσον λύκος. σκέλη καὶ ὄνιχες
ὅπερ λέον τά ἐν τῇ ἄλλῃ σάφιν πετρὰ μέλανα, ἐρύθρα δὲ τὰ ἐν τῷ στήκ.
θεί. δὲ αὐτοῖς δὲ ὁ ἐν τοῖς ὑπέρ χρυσός
πολὺς ἱδοὺ τά δύσωρα, ὑποτρόφα.
Cp. Solt. 18 in Asiatica Scythia terr.
rae sunt locupletes, inhabit.
tables tamen, nam cum
auro et gemmas affluant.
Grypes tenent universa, ali.
tes ferocissimae et ultra
omnem rhambi saevientes,
quarum immanitate obsis.
tente ad venas divites ac.
cessus difficilis ac rarus
est; quippe visos discerpunt
veluti geniti ad plectendam
avaritiae temeritatem. — Ζη.
νὸς κύνας: as servants of Zeus; cp.
1021 below. Said of the eagles Ἄγ.
136 πτανοίων καὶ πατρός, and of the

Harpies Apoll. Rh. Ἄγ. ii. 289 μεγά.
λοιο Δίδος κύνας. — ἀκραγεῖ: Hesych.
ἀκραγαὶ: δυσχερές, σκληροῖς, δέχολοι
(Bekk. Anecd. p. 369, 17 ἀκρόχολαν). From ἄκρας and ἅγη (= ἄρος), exceedingly violent.

804. μονώπα: see on 543. — στρα.
τῶν Ἀριμαστότων: see on 761. On the
name, Hdt. iv. 27 οὐνόμαζον αὐτοῦ
σκυθεῖτ Αριμαστός. ἔριμα γὰρ ἐν
καλέως Σκύθας, σκοῦ δὲ τὸν ὄρθαλ.
μόνα, Eustath. on Dion. Perieq. 31 ἀρ.
μεν γὰρ τὸ ἐν σκυθεῖτ, μασάς ποὺς δὲ τὸ
ὄρθαλμον. This etymology, obviously
connected with the belief in a one-
eyed race, came probably from the
Ἀριμάστεα, an epic poem by Aristeas,
of which Hdt. says (iv. 13) ἐφ' ἐν
Ἀριστείς τ' Καόστραβιον ἀπ' Ἐρυρκή.
σιος ποίειν ἔπεια, ἀπεικονίζει ἐς Ἰσσηδόν
φοιβόλαμπτοι γεγομένος, Ἰσσηδόνοι δὲ
ὑπεροκόειν Ἀριμαστός ἄνδρας μονο.
φθάλμους, ὡς δὲ τοῦτων τοὺς χρυσοφυ.
λακας γρύπας, τούτων δὲ τοὺς ὑπερβο.
Paus. i. 24. ο τούτων τοὺς γρύπας ἐν
τοῖς ἐπεσεν Ἀριστείς ὁ Ἐρυρκήσιος
μάχεσθαι περὶ τοῦ χρυσοῦ φησιν Ἀριμ.
αστός τοῖς ὑπὲρ Ἰσσηδόνων. τὸν δὲ
χρυσὸν ὑπὸ φυλάσσουσιν οἱ γρύπες ἀνἰνει
τὴν γῆν ἐκείνῃ. οὔτως δὲ Ἀριμαστός μὲν ἄν.
δρας μονοφθάλμους πάντας ἐκ γενετῆς,
γρύπας δὲ βηρίαι λέονις εἰκασμένα, περὰ
δὲ ἔχειν καὶ στόμα ἅπετο. These stories
about griffins and Arimaspi had their
origin in the Persian-Indian fable of
gold-digging ants (which in Ctesias’s
account, quoted above, appear as
805 Ἀρμαστοῦν ἰπποβάμον, οἱ χρυσόρρυτων οἰκοῦσιν ἀμφὶ νάμα Πλούτωνος πόρου·
tούτους σὺ μὴ πέλαξε. τηλουρὸν δὲ γῆν ἥξεις κελαίνον φύλον, οἱ πρὸς ἡλίου
nαισού τηγαίς, ἐνθα ποταμὸς Αἰθίοψ.

griffins) and Indian gold-hunters (Hdt. iii. 102). The gold-mining ants have been recognized in the marmots of the sandy plains of Thibet (Lassen Indische Alterthumskunde I. p. 1021).

805 f. χρυσόρρυτον: cp. Hdt. iii. 116 πρὸς δὲ ἄρκτον τῆς Εὔροπῆς πολλοῖς
τι πλεῦστος χρυσὸς φαίνεται ἐδῶ· δικοῖς
μέν γνώμενοι σκό ἦσσω σφὸδρο τιμή-
κέως εἴπα, λέγεται δὲ ὑπὲρ τῶν γρυπῶν
ἀρπάζειν Ἀρμαστὸν καὶ δράμα μουσικό-
μου. The river Pluton is nowhere else mentioned. Probably it is a
fiction, like the Hybrisites 717. The name (from πλοῦτος) corresponds to
the idea of the region.—πόρον: see
on 532.

807 ff. σύ: expresses affectionate interest. — τηλουροῦ γῆν, κελαινοῦ φύ-
λον: personal accusative as appositive
to the name of the country. Cp. Krüger II. § 46, 3, 1 and 2. κελαινοῦ
φύλον is further defined by ποταμὸς
Αἴθιοψ in the next verse.—ἡλίου πη-
γαίς: this cannot be the Fount of the
Sun, sacred to Ammon, which is
described by Hdt. iv. 181 ἐπίκλησιν
δὲ αὐτὴ ἡ κρήνη καλέσται ἡλίον; cp.
Quint. Curt. iv. 7, 22 aquam solis
covant, Lucret. vi. 848 esse apud
Hammonis fanum fons luce
diurna frigidus, at calidus
nocturno tempore furtur. Rather it appears from Eur. Frag. 771,
Μέρησι τύφον ἄνακτε γῆς, ἥν ἐκ τεθρω-
πὼν ἀρμάτων πράτην χθόνα "Ηλίος ἄν-
σχων χρυσάς βάλλει φλαγή· καλοῦσι δὲ
αὐτὴν γείτονες μελάμμοροι "Εσω φαεκάς

'Ηλίου θ' ἱπποστάσεις, that the παντο-
τρόφος λίμνη, described in Frg. II. of
the Προμ. λυμενόν below, is meant. Its
waters give life and happiness. Origin-
ally it was thought to be in the heav-
ens, afterwards on the earth; cp. the
Homeris verse (Od. iii. 1) "Ἡλίος δὲ
ἀνδρούσει λιπαῖν περικαλλάλει λίμνην οὐδα-
νόν ἐς πολύχαλκον."—Strabo p. 33,
quoting the Frg. of the Προμήθεος
λυμενον just mentioned, shows that
the early Greeks regarded all the
south as belonging to Αἰθίοπια, as
the whole north to Scythia; he adds
μηνυεί δὲ καὶ ᾿Ερως τήν παλαιὰν περὶ
tῆς ᾿Αἰθίοπιας δόξαν . . . προστίθησι δὲ
τοι μεῖζον ᾿Η βοτιοία καὶ ᾿Η σκυβιά δε-
κεί γάρ, φησί, τὸ τῶν ᾿Αἰδίοπων ἔθνος
παρατείνειν ἀτὰ ἀνταλκῶν χειμερινῶν
μέχρι ὑσσών, ᾿Η σκυβιά δὲ ἀντικεῖται
τοῦτῳ.

809. ποταμὸς Αἴθιοψ: the scholiast
rightly explains ὁ Ἁἰλίος. The name
Nile, it was said, properly belonged
only to the lower course of the river,
below the last cataract (see note on
811). Cp. Solin. 32 de demumque a
Cataracte ultimo tutus est,
ita enim quaedam claustra
eius Aegyptii nuncupant; re-
licto tamen hoc post se no-
mine quo Nigris vocatur,
Vitr. viii. 2, 6 pervenit per
montes ad catarrhactam ab
aqve se præcipitans Nils
appellatur. Aeschylus, like others
of his time, conceives of the Nile,
under the name Αἴθιοψ (Νίγρις) as
810 τούτων παρ’ ὄχθας ἔρηφ’, ἐως ἂν ἑξίκη
καταβασμόν ἐνθα Βυβλίων ὅρων ἀπὸ
ησοῦ σεπτῶν Νεῖλος εὐποτόν ῥέος.
οὕτως σ’ ὁδόσελ τὴν τρίγωνον ἐς χθόνα
Νεῖλωτιν, οὐ δὴ τὴν μακρὰν ἀποικίαν,
815 Ἰοί, πέπρωται σοὶ τε καὶ τέκνοις κτίσαι.

τῶν δ’ εἰ τί σοι ψελλόν τε καὶ δυσεύρετον,
rising in the east (i.e. southeast). 
Cp. the Schol. on Suppl. 559 χιονο-
βοσκον (said of the Nile). φασὶ γὰρ
λυμνεύσις χίωνοι παρὰ Ἰνδοῖς πληροῦ-
σθαι αὐτῶν. Alexander and his com-
panions thought the Indian river Hy-
daspes to be the beginning of the 
Nile. Cp. also Frg. 304, γένος μὲν
αἰνεῖν ἐκμαθών ἐπίσταμαι Ἀδιστιός γῆς,
ἐνθα Νεῖλος ἐπάρουσ’ γαῖαν κυλίνδει
πνευμάτων ἐπομενή, ἐν δ’ ἥλιος πυρω-
τὸς ἑκλάμψας χθόνι τῆς κεῖ πετραίαν
χιών. τὰς δ’ εὐβάλθης Αἰγυπτίων ἁγιο-
νάματος πληρομενήν φερεσθίον Δήμη-
τρος αντέλει στάχυν.
811. καταβασμόν: the so-called
Little Cataract, the tenth and last in
descending, is meant. It is now
called Shellal = Cataract; its ancient
name was Καταδούστα. Cp. Hdt. ii.
17 Αἰγυπτοὺς πᾶσαν ἀρξαμένην ἀπὸ Κα-
tadουσάν τε καὶ Ἐλεφαντίνης πόλιος,
Strabo p. 817 μικρὸν δ’ ὑπὲρ Ἐλεφαντί-
νης ἔστιν καταράκτης . . . , πετρώθης τις
ὄρος, ἐπέπεσον μὲν ἀνώθεν ἄκτη δέχε-
σθαν τῶν ποταμῶν, τελευτᾶτα δ’ εἰς κρη-
νῶν, καθ’ οὗ καταρρέγνυται τὸ ἄρω, Cic.
Sonn. Scip. 18 sicut ubi Nilus 
ad ea quae Cata dura nominantur praecipitat ex altis-
simis montibus.—Βυβλίων ὅρων:
ἀπὸ τῆς γυμνότητος παρ’ αὐτῶν Βοβλία
ἐπάσχει τὰ Βοβλίαν ὑπ’, Schol. On
this Stanley remarks, ‘non absimile
vero, namque et Niger perinde ac
Nilus papyro viget et calamo praetectitur, Solin. 30.’
812. σεπτῶν: said as in the above-
quoted Frg. ἁγιοῦ νάματος, 434 abovе
ἀγνορθῶν ποταμῶν, Pers. 497 ἰδε-
θον ἁγιοῦ Στρυμόνος, Eur. Iph. T.
401 βέβαμα σεμνα Δίμασα.—Νεῖλος:
nearly = Νεῖλος γενόμενος, as the Nile.
—εὐποτόν ρέος: Suppl. 561 ὄθωρ τὸ
Νεῖλου νόσοις ἄθετων, Achill. Tatius
iv. 18 (of the Nile-water) ἡλικὼ ἰὲ
πνεύμονον ἦν καὶ ψυχρὸν ἐν μέτρῳ τῆς
φόνης. Pescennius Niger, when his
soldiers demanded wine, exclaimed,
‘Nilum habetis et vinum quaeritis?’ to which Aelius Spar-
tianus (Pesc. Nig. 7) adds tanta
illius fluminis dulcitudo ut accolae vina non quaerant.
For ρέος cp. 676.
813. τρίγωνον χθόνα: τὸ καλεύμενον
Δέλτα, Hdt. ii. 13.
814. μακράν: distant. Not tem-
poral (“lasting till the return of the
Danaides to Argos”).
816. τῶν δὲ: see on 234.—ψελλόν:
Ag. Frg. 556 ψελλόν ἐστι καὶ καλεῖ τὴν
ἀρχον ἄρτον. Cp. Hesych. ψελλός o τὸ σίγμα παχύτερον λέγων. ψελλίζων
ἀσήμως λαλέων. Bekk. Anecd. p. 116,
18, ψελλός. Αἰσχύλος Προμηθέης τέ-
θεικε δὲ τὴν λέειν ἐπὶ τοῦ σαφῶς μὴ
eἰρημένου. “Lispimg” = “indistinct.”
Cp. the use of τυφλός (see note on 
499).
ΔΙΣΧΥΛΟΥ

ἐπαναδίπλαξε καὶ σαφῶς ἐκμάνθανε·
σχολὴ δὲ πλείων ἡ θέλω πάρεστί μοι.

ΧΟΡΟΣ.

εἰ μὲν τι τῆδε λοιπὸν ἢ παρεμένον
820 ἐχεῖς γεγονεῖν τῆς πολυφθόρου πλάνης,
λέγ᾽· εἰ δὲ πάντ᾽ ἐδρίκας, ἢμῖν αὐ̂θ χάριν
δὸς ἕπερ αὐτούμεσθα, μέμνησαι δὲ που.

ΠΡΟΜΗΘΕΥΣ.

τὸ πάν πορείας ἦδε τέρμα ἀκήκοεν.
825 ὅπως δ᾽ ἂν εἰδὴ μὴ μάτην κλύουσά μου,
αὶ πρὶν μολεῖν δεῦρ᾽ ἐκμεμόχθηκεν φράσω,
τεκμήριον τοῦτ᾽ αὐτὸ δοὺς μύθων ἐµῶν.
ὄχλον μὲν οὖν τὸν πλείστον ἐκλείψω λόγων,
πρὸς αὐτὸ δ᾽ ἐµῆ τέρμα σῶν πλανημάτων.
ἐπεὶ γὰρ ἦλθες πρὸς Μολοσσᾶ γῆς πέδα
830 τὴν αἰτίνωτον τ᾽ ἤμφι Δωδώνην, ἢν
μαντεία θάκος τ᾽ ἐστὶ Θεσπρωτοῦ Δίως
tέρας, τ᾽ ἀπίστου, αἱ προσήγοροι δρύες,

817. For the resolution in the first
foot, see on 116.

821. See on 107 respecting the
long thesis in the fifth foot.

822. μέμνησαι δέποι: joined loosely
to ἕπερ αὐτούμεσθα. Ὁπ. Soph. Ant.
531 σε δ᾽ ἡ κατ᾽ ὄκους... λήθωσά µ᾽
ἐξέπινειν, οὐδ᾽ ἐμάνθανον τρέφων δο᾽ ἄτα,
κτῆ.

823. τὸ πάν πορείας τέρμα: see on
1. “The whole journey-goal” = “the
goal of the whole journey.”

827 f. ὄχλον... τέρμα: the route
from Argos to Dodona is omitted.
Aeschylus probably thought of it as
passing over the Aegean to Asia
Minor (cp. Suppl. 547 ff.) and thence
back by the Thracian Bosporus to
Dodona.

829. Μολοσσᾶ γῆς πέδα: see on 1.
830 ff. αἰτίνωτον: Dodona lay on
the flank of the Tomaros or Tmaros
range. At the foot of the mountain
stood the temple.— ἤμφι: cp. 1029,
Soph. Δι. 1064 ἤμφι χλωρὰν ψάμαθον
ἐκβεβλημένον.—Δωδώνη: Hdt. ii. 52
τὸ γὰρ δὴ μαντήσαι τούτο νενόμισται
ἀρχαίοτατον τῶν ἐν Ἑλληνικὴν χρηστηρίαν
ἐναι. It was a sign-oracle; the rus-
tling of a sacred oak (φηγός) was
interpreted, originally by the Σελλοῖ,
afterwards by three priestesses (πε-
λιαλ, i.e. πολιαλ). Cp. Od. xiv. 327
τὸν δ᾽ ἐσ Δωδώνην φάτο βήμαιναι, ὄφρα
Φ' δὲν σο λαμπρώς κούδεν αἰνικηρός προσηγορεύθης η Δίας κλεινή δάμαρ, —

[μέλλουσο' ἐσεθαί] τώδε προσφαίνει σέ τι; — ἐντεῦθεν οἰστρήσασα τήν παρακτιάν κέλευθον ἔξας πρὸς μέγαν κόλπον 'Ῥέας, ἀφ' οὐ παλμπλάγκτους ξεμαίζει δρόμους· χρόνων δὲ τὸν μέλλοντα πόντιος μυχός,

θεῖο ἐκ δρόσος υψικλήμα Δίας Βουλήν ἐπακόσα, II. xvi. 233 Ζεὺς ἄκα Δωδώ

ναιες Πελαγηκίνη, πηλόθε ναόν, Δωδώνης μεδεόν δυσχεμέρων ἀμφί δὲ Σελλοὶ σοι ναλου' ὑποθήκη ἀνυπτόποδες χαμαιεύ


833. λαμπρῶς: cp. Εὐμ. 797 λαμ

πρὰ μαρτρία παρῆν.

834. ἢ: the article with the predi

cate noun, because the words of the oracle are directly quoted. Cp. Eur. H. F. 581 Ἰππολίτης ὁ καλλίστος ὁς πάρα Λέκμηνι, Or. 1140 ὁ μητροφόνης ἢ οὐ καλεὶ ταῦτα κταυνῶν. — κλεινὴ: noble; an epithet of princely and high-born personages.

835. μέλλουσο' ἐσεθαί: in place of these interpolated words we expect something like καὶ εἰς ματα' (= ἀρα

μάτην λέγω; cp. 824) ἢ τάνδε προσφαίνει σέ τι; Prometheus would then mean that his exact knowledge of the words of the oracle is the best τεκμήριον (826). Cp. Ag. 1194, where

Casandra, after showing her acquaint

ance with the gruesome history of the

Atridae, asks the chorus ἦμαρτον, ἢ θηρῶ τι τοξίης τις ὡς; ἢ πενδοματίς εἰμὶ δυρωκότος φλέδων, Soph. O. T. 1140 λέγω τι τοῦτον ἢ ὁ λέγω πε

πραγμένον; — προσφαίνε: ὑπομιμη

σκει: αἰ, Schol., touches thee carelessly = "awakens in thee a pleasant mem


τούτοις γε σφενδόνη χρυσακάτω τῆς ὀβε

κέττ' ὁδὴς τήδε προσφαίνοντι με. Ob

serve that the sentence is parenthetic.

836. οἰστρήσασα: cp. Eur. Ιππ. Α. 77 ὁ δὲ καθ’ Ἑλλάδ’ οἰστρήσασα δρόμῳ

δροκος παλαιοῖς Τυνδάρεως μαρτυρίστης.

837. κόλπον 'Ῥέας: καὶ Ἀπολλώνιος

Κρονίς ἔλα τὸν Ἱόνιν φησι, ὅπως γὰρ ἑκάλεῖτο, Schol. The passage is Argon. iv. 327 δὴ μα τῶτε Κρονίς Κάλχοι ἔλα

δ’ ἐκπρομολὼτε.—μέγαν: cp. Verg. Aen. iii. 211 insulae Ionio in

magnio, and Servius’s note scien
dium Ioniun sinum esse immensum ab Ionia usque ad

Siciliam, et huius partes esse Adriaticum, Achaicum, Epiroticum.

838. παλμπλάγκτοι: πάλιν means

back from the sea, into the interior. Cp. Od. xiii. 8 παλμπλάγκθεντα.—

χεμάζει: see on 563. The present

signifies that this last stage of her

journey brings her to Prometheus.
840 σαφῶς ἐπίστασο, Ἰώνιος κεκλήσεται,
τῆς σῆς πορείας μνήμα τοὺς πᾶσιν βροτοῖς.
ημεία σοι τάδε ἐστὶ τῆς ἐμῆς φρενῶς
ὡς δέρκεται πλέον τι τοῦ πεφασμένου.

τὰ λοιπὰ δὲ ὡμὶν τῆδε τ' ἐς κοινὸν φράσω,
845 ἐς ταῦταν ἐλθὼν τῶν πάλαι λόγων ἵνως.
ἐστιν πόλεις Κάνωβος ἐσχάτη χθόνος
Νείλου πρὸς αὐτῷ στόματι καὶ προσχώματι,
ἐνταῦθα δὴ σε Ζεὺς τίθησιν ἐμφρόνα
ἐπαφὼν ἀταρβεῖ χειρὶ καὶ θυγόν μόνων.

840. Ἰώνιος: a false etymology. The first syllable of the name is short, both here and Eur. Phoen. 206, when Ἰώνιος κατά responds to Ἰα ὁ ἄγιλμαν. (Yet Ovid Her. xiv. 103 makes the first syllable of Io short.)

841. τῆς σῆς πορελᾶς: 'itineris tui, aditus tui' (Schütz). Differently 733 (traiectio tiae).
843. τοῦ πεφασμένου: τοῦ φανεροῦ, Schol.
845. τῶν πάλαι λόγων: the reference is to 815. πάλαι of the recent past, as Ag. 587 ἀνωλοδυνα μὲν πάλαι χαράς ὑπὸ, ἕτερ ὁ πρῶτος νόχιος ἄγγελος πυρῶς.


848. τίθησιν: to Prometheus's prophetic vision the future is like the present. See on 109 and 211. — ἐμφρόνα: Aeschylus has changed the story. The prevailing account (see on 51) was, according to the scholiast on Eur. Phoen. 678, ὁ Ζεὺς ἐπαφήσαμει τῆς Ίους πάλιν εἰς γυναῖκα μετεμφόρφωσε. Cp. Ovid Met. i. 738 vultus capitis illa priores, fitque quod ante fuit.

849. ἐπαφῶν: the word is chosen with reference to the name Ἐπαφός and its supposed etymology. Cp. Suppl. 46 ἐπανυμία δὲ ἐπεκαίνετο μόρισμος αἰῶν εὐλόγως, Ἐπαφόν τ' ἐγένεθεν. The ease and painlessness of the transformation, expressed by ἐπαφών ἀταρβεῖ χειρὶ, is further emphasized by καὶ θυγόν μόνων. Cp. Suppl.
ΠΡΟΜΘΕΥΣ ΔΕΣΜΩΤΗΣ.

850 ἐπώνυμον δὲ τῶν Δίως γεννημάτων τέξεις κελαιων Ἐσαφων· ὃς καρπώσεται ὅσην πλατύρρους Νεῖλος ἀρδεύει χθόνα· πέμπτη δ' ἀπ' αὐτοῦ γέννα πεντηκοντάπασι πάλιν πρὸς Ἄργους οὐχ ἔκοιν' ἐλεύσεται

855 θηλύστεροις, φεῦγουσα συγγενή γάμων ἀνεψιῶν· οἱ δ' ἐπτομένοι φρένας, κύρκοι πελεῖν ὦ καιρὰν λειλεμένου, ἤξουσι θηρεύντες οἱ θηρασίμους γάμους, φθόνον δὲ σωμάτων ἔξει θεός.

860 Πελασγία δὲ δέξεται θηλυκτών

576 διὰ δ' ἀπημάτῳ σθένει καὶ θείαις ἐπιποίασι παλέται, 1065 ἰὸς πημανᾶς ἐλόσαν· εὕρει παιωνία κατασελεθών, εἶμενε βια κτίσας, 45 ἐσ ἐπιποίας Ζηνὸς ἐρφαῖν.

850. Prometheus, in saying τῶν Δίως γεννημάτων instead of τῆς Δίως ἐπαφής, hints at what is expressly stated Suppl. 312 καὶ Ζεύς γ' ἐράπτωρ χειρι φιτείς γόνων. To this 834 above also alludes. — ἐπώνυμοι τῶν Δίως γεννημάτων: means "called after the manner of his begetting" (by ἐπαφή). Similarly Suppl. 314 ἔσαφος ἄλλης ἡμῶν ἐπίωμα, where ἡμίσα = "restoration by ἐπαφή." 851. τέξεις: the same form 869, the middle form 768.


853. πέμπτη: see on 774.

854. οἰχ ἐκοίησα: explained by φεῦγουσα...ἀνεψιῶν below.— ἀλεύσεται: ἀλεύσομαι recurs Suppl. 522. Elsewhere the Attic poets use only ἐλεύ.


857. κύρκοι: the simile is added without comparative conjunction, in poetic fashion. For the comparison cp. Suppl. 223 ἐν ἄργῳ δ' ἵστη ὁς πελεῖδων ἤξεθε κύρκοι τῶν ὁμοτέρων φόβω, II. xxii. 139 ἢτε κύρκος δρεφόν ἐλαφρότατος πετεειών ἤριδως ομησε μετὰ τρήσων πελεῖαν.

859. φθόνον ἔξει: = φθονήσει. Cp. χρείαν ἔχειν 169, and Cho. 481. The sense: "God will begrudge them their desire," σωμάτων τῶν παρθένων φθονήσει αὕτως (cp. 584), 'puella-rum fructum deus maritis invidebit' (Heyne). The marriage will be celebrated, but will be dissolved in blood.

860 f. Πελασγία: cp. Eur. Suppl. 367 καὶ μεγαλὴ Πελασγία καὶ κατ' Ἀργος, Strabo p. 221 Αἰσχύλος ἐκ τοῦ περὶ Μυκήνας "Ἀργός φησιν ἐν Ἰκέναι καὶ Δανάη τὸ γένος αὐτῶν (i.e. τῶν Πελασ-
'Apei daiméntow nuktirofourti tw thrásei.

γυνή γὰρ ἀνδρ' ἐκαστον αἰώνως στερεῖ,

diethktov en sfagaiwsi bámase xífow.

toiad' ep' eksbrois tois émous élthoi Kúpris.

mías de paídon ímeros thélxei to mη

citewi sýnuevon, alla' ápatelvnuhésteta

gnów'men. dnoi de ñateron bouleástetai,

klúvei análkis mállon ᾶ miáfwnos.

aútì kai' Ærhyoas básików téxei yénon.

870 makroú lógon dei taìt' épexelúthei to porém.

γάν) kal την Πελοπόνησον δε Πελασ-

glán fóin "Ephoros khróðhái. Argos

(Suppl. 634), the land of Pelagus

(Suppl. 250), is meant. — δέξεται: both

sense and syntax demand μι δέξεται

(= aimaexhéstetai, as Soph. Phil. 48 φυ-

lákxestai = philaxhéstetai). Cp. Ag. 1589

bathn patrofóu aimaía pédon, Pers. 959

aimaexhésis 'e ἓρωra, Eur. H. F. 573

Δίσης ναμα aimaexhéstetai. The verse

would thus lack the usual caesura;

but see on 640, and Introd. p. 26, foot-

note. — "Αρη: = φῶναι. — δαμένων:

sc. αὐθέν. GMT. 848; G. 1568; H.

972a. — νυκτιφουρήτω: τῷ νυκτός ἐπι-

tiρφθαι, Schol. More exactly nigh-

waking, awake at night. See on 599.

862. ἐκαστον: goes in sense with

gynh as well as andra. — αἰώνως στερεῖ:

cp. Il. xxii. 58 auths de filhis aidhos

aimérbh, xvi. 453 ἐπην δη τὸν γε λήπη

ψυχῆ τε και αἰῶν.

863. ἐν σφαγαιώ βάμασα ξίφος:

cp. Soph. Al. 95 ἐβασα ἐγχαι εἰ πρὸς

'Argeiow stratf. The phrase ἐν σφα-

gaiwsi = ἐν φόνω, in the blood of the

slaughtered men. Blomf. after Ruhnken,

eplains ἐν σφαγαίω as 'in iugulo,' comparing

Eur. Or. 291 μυ-

pote tekoúthn eis sfagís ósai xífow,

Aristot. Hist. An. i. 14 koivn de méres

aìxhénos kal aitbous sfageý (in ani-

mals), Polyaen. viii. 48 τὸ ξίφος καθ-

eísa διὰ τῆς σφαγῆς, Antonin. Lib-

eral. 25 επάταξαν ἐνακρα τῇ κερκίδι

pára τὴν κλείδα καὶ ἀνέρρησαν τὴν

σφαγήν.

864. With this wish cp. Suppl.

1032 μηδ' ὅπ' ἀνάγκας γάμος ἐλθοι Κυ-

θερείας: στυγερών πέλοι τὸδ' ἄθλον,

Xen. Anab. iii. 2. 8 ômwa gár ἀν ἰμας

toiauta padein, oia tois exbrouois oí theol

poíaian.

865. mías: Hypermnestra; see on

774. — θελεῖ τῷ μή: see on 236.

866. ἀπαμβλυνθήσεται: ἀπαμβλύ-

νειν ut ámblýnein de impetu animi re-

tardato pontur. Comparatio a retusa

ferri acie ducta est. Sic Sept. 715

tepugmen ón τοι ὡς ἀπαμβλυνεῖς

λόγῳ (Schütz). Cp. the words of

Hypermnestra in Ovid. Her. xiv. 7

esse ream praestat quam sic

placuisse parenti; non piget

immunes caedis habere ma-

nus.

869 f. Prometheus begins as if

about to tell the whole story, but

suddenly breaks off. Hence the

asynedeton makroú lógon deí. With

makroú lógon cp. Pers. 718, πάντα γὰρ

ἀκοόσει μᾶθον ἐν βραχεί λόγῳ.
σποράς γε μὴν ἐκ τῆς δε φύσεται θρασύς
tόξουι κλεινὸς ὅσ πόνων ἐκ τῶν δ ἐμὲ
λύσει. τοιῶν χρησμὸν ἡ παλαίγενης
μῆτηρ ἐμοὶ δυνῆθε Τιτανὸς Θείμις·
875 ὅπως δὲ χιόνη, ταῦτα δεῖ μακρὸν λόγον
eἰπεῖν, σὺ τ’ οὖν ἐκμαθοῦσα κερδανεῖς.

ἐλελεῦ, ἐλελεῦ,
ὑπὸ μ’ αὐτὸ σφάκελος καὶ φρενοπλῆγγες
μανίαδι θάλποσ’, οὐστροῦ δ’ ἄρδις
880 χρίει μ’ ἀπυρός.

874. δυνῆθε: like δεῖπνε, set forth
fully.—Τιτανὸς Θείμις: see on 210.
875. ὅπως, ὅπη: these are joined,
to include every possible circum-
stance. For the ellipsis cp. 915.
What Prometheus here passes over,
the spectator learns in the Προμηθέως
λυμπυνος
877 ff. As a motive for Io’s de-
parture, the poet employs a fresh ac-
cession of madness (σαπρός). ‘Io
primos tantum furoris impetus verbis
describit, reliquis vero scena egressa
spectatoris imaginationi conciendos
relinquit’ (Schütz).—ἐλελεῦ: ἐπηνώ-
δες ἐπιφερέμε, Schol. ἐλελεῦ· ἐπιφω-
νημα πολεμικόν· οὖ δὲ, προσαναφώνης
πανασμοῦ· τίθησι δὲ αὐτῷ Ἀισχύλος
ἐπὶ σχετισμοῦ ἐν Προμηθεὶς διεμοῦς,
Hesych. The battle-cry serves to
depict the fury of madness.—ὑπὸ...
θάλποσ: see on 574. In trimeter,
Aeschylus nowhere interposes impor-
tant words, or several words, between
preposition and verb, except in Ag.
1215 and the doubtful passage Sept.
1028. ὅπω here implies inception,
“begins to burn.” For θάλποσ cp.
Ag. 1256 παπαί, οἷον τ’ πύρ· ἐπέρ-
χεται δὲ μοι, spoken by Casandra.
κραδία δὲ φόβω φρένα λακτίζει.
τροχοδινεῖται δ’ ὦμαθ’ ἐλύγδην,
ἐξω δὲ δρόμου φέρομαι λύσοσθι
πνεύματι μάργψι, γλώσσης ἀκρατής.

885 θολεροὶ δὲ λόγοι παῖουν' εἰκῇ
στυγνῆς πρὸς κύμασιν ἄτης.

ΧΟΡΟΣ.

στροφή.

ἡ σοφὸς ἡ σοφὸς δὲ.

881. φρένα: see on 361. — For the
conception cp. Cho. 165 ἄρχεται δὲ
καρδία φόβῳ, 1026 πρὸς δὲ καρδία φόβος
ἀκούει ἵπτομαι, ἡ δ’ ὑποχείουσα κρήτω,
Αγ. 996 πρὸς ἐνδίκοις φρεσὶν τελεσφόρας
dίναις κυκλοφόρευσαν κέαρ. II. vii.
216 "Εκτορ' τ’ αὐτῷ θύμος ἐνι στήθεσσι
πάτασαν.

882. τροχοδεινεῖται: cp. στροφοδει
νοῦται, Αγ. 51.

883. ἐξω δρόμου φέρομαι: (δρόμος
= trrack) cp. Cho. 1022 δώσῃ ἔναν ἐντὸς
Ημιστροφῶν δρόμον ἐξοπλὼν, φέρος γὰρ
μικρομενὸς φρένες δύσαρκοι, Αγ. 1245
ἐκ δρόμου πεσὸν τρέχω. Also Engl.
be deranged.

884. γλώσσης ἀκρατής: cp. Thes.
og. 503 οἰνοβαρέω κεφαλῆς... γλῶσσης
οὐκέτ’ ἐγὼ ταµῆς ἡμετέρης, τὸ δὲ
δώµα περιτρέχει, Lucret.iii.453, clau
dicat ingenium, delirat linguæ.

885 f. θολεροί: Hesych. θολερῶν
ταραχῶδες, ἀκάθ στον, βορβορῶδες, τε
ταραχηγέων. Cp. Schol. Ai. 206 (θολερῶ
χειμώναν νοσῆσαι). The adjective sugg
ests the mud (κελαίνω θίνα, Soph.
Ant. 589) stirred up from the bottom
of the sea by the waves. Io’s words
are like this; they beat against the
billows of madness and are tossed by
them at random (εἰκῇ, corresponding
to foregoing ἀκρατῆς γλώσσης), so
as to be planless and incoherent.—
116 πολλῆς δ’ ἔριδος συνέπασε κλάδων.
887–906. Third Stasimon.
For the dactylo-epitritic rhythms, see
on 526. The tranquil reflexions of
the chorus contrast agreeably with
the turmoil of the preceding scene.

887. η σοφός: the scholiast ex
plains that Pittacus is meant, who,
when consulted by a man in doubt
whether to marry a rich woman, or
a poorer one whose rank was the
same as his own, directed his ques
tioner to listen to a group of boys
who were playing at tops close by.
These were heard to cry τὴν καθ’ ἐν
τὸν ἑλαυν. An epigram of Callima
chus, in Diog. Laert. i. 80, gives τὴν
κατὰ σαυτὸν ἔλα. Another scholiast
compares Pind. Pyth. ii. 64 χρῆ δὲ
καθ’ αὐτῶν αἰεὶ παῦς δρᾶν μέτρον,
εὐνάι δὲ παράτροποι εἰς κακόθεν’ ἄθροις
ἐβαλον πολ’ κοίτων ἑλέν. — In like
manner a proverb is introduced in
Soph. Ant. 020 σοφία γὰρ ἐκ τοῦ κλει
λόν ἐκόντα τέφανται. Cp. Αγ. 369 οὐκ ἔφα
τις θεοῦς βροτῶν ἄξιοισθαι μέλειν κτές.
750 παλαιάτοσι δ’ ἐν βροτοῖς γέλων
πρῶτος ἐν γυνᾷ τὸς ἐβάστασε καὶ γλώσσα διεμυθολόγησεν,

890 ὡς τὸ κηδεύσαι καθ' ἐαυτὸν ἀριστεύει μακρῷ,
καὶ μῆτε τῶν πλούτων διαθρησκομένων
μῆτε τῶν γέννων μεγαλυνομένων
όντα χερνητὰν ἐραστεύσαι γάμων.

ἀντιστροφῆ.

μήποτε μήποτέ μ', δ

895 (πόνιαί) Μοῖραι, λεχέων Δίως εὐνάτεορα ἱδοιοθε
tέλουσαν·
μηδὲ πλαθείην γαμέτα των ἐξ οὐρανοῦ.
ταρβῶ γὰρ ἀστεργάνωρα παρθενίαν
eἰσορώσοι Ἰοῦς ἀμαλαπτομέναν

900 δυσπλάνοις Ἡρας ἀλατείαις πόνων.

λόγος τῆτετκαί, Cho. 313 δράσατε πα
tείν τριγέφων μύδος τάδε φωνεῖ.— On the omission of ἦν see Krüger I. § 62, 1, 6.

888. ἐβάστασε: weighed (by lifting).
The scholiast explains by ἔδοκιμασσεν,
and quotes Od. xxi. 405 ἐπεὶ μέγα τὸξον
438 πάσας δ' ἴδεα ἐξῆτασεν, πάντα δ' ἐβάστασεν φρεῖ, Polymb. viii. 18 πᾶν
ἐβάστασε πράγμα καὶ πάσαν ἐπίνοιαν ἐφηλόσα.

891 f. διαθρησκομένων, μεγαλυ
μένων: the assonence is significant;
wealth and birth are equally value
less.

895 f. εὐνάτερα... πλαθεὶν: cp.
Soph. Ο. Τ. 1099 τίς σ' ἔτυκτε τῶν μακραίων ἡμᾶς Πάνως ὀρεσθίβατα πα
tρόσ πελασθείσον, ἥ σ' ἐγ' εὐνά
tερα Λοβίου.— τῶν ἐξ οὐρανοῦ: as
902 κρασισθών θεών.
The preposition ἐξ conveys the notion "descending to
me from heaven." See on 702.

898. ἀστεργάνωρα παρθενίαν: "virgin
nitatem viri sive proci non aman
tem" ut φυτανορία Suppl. v. 9 "proco
rum fugā." Oecium erga Iovem Io
ipsa prodiderat v. 759' (Schütz).
Cp. στυγάνορα 724, γάμων δυσάνορα Suppl.
1064.

899. ἀμαλαπτομέναν: cp. Lycochr.
34 ἡμάλαψε κάρχαρος κὼν, Hesych.
ἡμαλάψει· κρύψαι, ἀφανίσαι (read ἡμά
λάψε· ἔκρυψε, ἡφάνεις). Σοφοκλῆς
"Οδυσσει μανομένος. Also Photius p.
68, 3 ἡμάλαπτεν· ἔκρυσσε, ἡφάνεις,
Hesych. ἀμαλῶν· ἀπαλῶν, ἀσθενῆ (Eur.
Heracl. 75).

900. δυσπλάνοις άλατείαις: cp. Ag.
1138 κακότομοι τέχαι, Pers. 711 βιο
τον εὐαίωνα, Soph. Ο. Κ. 716 εὐηρε
tος πλάτα, Ai. 138 λόγος κακόθεος, Eur.
Hipp. 200 εὐηρείες χεῖρας.—
άλατείαις πόνων: for the qualitative
force of the attributive genitive see
Krüger II. § 47, 5, 2; and cp. Eur.
Iph. Α. 1230 πόνων τιθήνοι ἀποδιδοῦσά
σοι τροφᾶς, Bacch. 1218 μόχθοιν (usu
ally read μοχθοῖ) μυρίοις ἐπήμανα, Soph.
Ai. 888 τῶν μακρῶν ἀλατάν πόνων.
901. ἐμὸν τίμημεν: sc. ἔστι. Cr. Pers. 1000 ἔταφον, ὧν ἀμφὶ σκαννᾶς τροχαλάτους ὄπιθεν ἐπομενοι (sc. εἰς), Eur. Ion 517 ἢ γὰρ ἄρχῃ τοῦ λόγου προποιεῖ μοι, also Eur. 546 ἐξοντίμων ἐπιστροφὰς δωμάτων αἰδόμενος τις ἐστώ. — ὁμαλὸς ὁ γάμος: ὁμαλὸς ἄν ὁ γάμος, “when the union is equal (between equals).”


905. τὰς ἄν γενομένα: equivalent to the more usual τὰς ἄν γενομένα.


908. οἶον: = δι’ τοιοῦτον. Cr. Od. ii. 239 νῦν δ’ ἀλλ’ ἰδίῳ νεμεσίζωμει,
γάμον γαμείων. δις αυτῶν ἐκ τυραννίδος
θρόνων τ' ἀιστὸν ἐκβαλεῖ· πατρός δ' ἀρά
Κρόνου τὸ τ' ἤδη παντελῶς κραυμήσεται,
ἡν ἐκπίτυνων ἦρᾶτο δηναιῶν θρόνων.

tοιῶνδε μόχθων ἐκτροπὴν οὐδεὶς θεῶν
δύναιτ' ἓν αὐτῶ πλὴν ἔμοι δεῖξαι σαφῶς.

ἐγὼ τάδ' οἶδα χῶ τρόπῳ. πρὸς ταῦτα νῦν
θαρσῶν καθήσθω τοῖς πεδαρσίοις κτύποις
πιστῶν τινάσσων τ' ἐν χεροῖν πῦρτινων βέλος.
οὐδέν γὰρ αὐτῷ ταύτ' ἐπαρκέσει τὸ μὴ οὔ
πεσεῖν ἄτιμως πτώματ' οὐκ ἀνασχέτα.

tοῖον παλαιστὴν νῦν παρασκευάζεται
ἐπ' αὐτῶς αὐτῷ, δυσμαχότατον τέρας·
δι' ἡ κεραυνοῦ κρείσσων εὑρήσει φλόγα
βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον·

οἶνον ἀπαντεῖς ἡσθ' ἄνει, ἦ. xxii. 346
αἰ γὰρ πως αὐτῶν με μένωσε καὶ θυμὸς
ἀνείπω διὰ ἀποταμομενον κρέα ἔμεναι
οἶνοι μ' ἐφρασα, Eur. H. F. 816 ἄρ' εἰς
tῶν αὐτῶν πίτυλον ἥκομεν φόβου, αὐνον
φάσαμ' ὑπὲρ δόμων ἰδρῶν ἑνὸς
ἀνθρώπων ἀκραῖρα . . . σινὸν ἄλογον ἔπαθον,
Ἀγ. Nub. 1637 οὖθεν γὰρ ἃν ἐν μὲ φλάγεων ἔργασασθ' ἐτι, ὦ
ἐμὸν ἐπέρεται, Ἰδ. i. 31 αἰ δὲ Ἀργείαι
tὴν μητέρα αὐτῶν (ἐμακάριος), οἰνὸν
tέκνων ἐκδίκησαι, viii. 12 ὡς φόβος κατι-
στάτῳ ἐξπίλοντες πάγχω ἀπολέσσαθα, ἐς
οἰα κακὰ ἦκον.

910. ἀιστὸν ἐκβαλεί· i.e. ἐκβαλεί·
ὡςτε ἀιστὸν εἶναι. For ἀιστος see on
151.

911. Κρόνου . . . κραυμήσεται: al-
literation of κρ.-

915 f. πρὸς ταῦτα: see on 992. —
πεδαρσίοις: see on 269.

917. πῦρτινων βέλος: see on 359.
For the contracted form πῦρτυνων see
on 852, and Soph. Ant. 224 δῦνον
ἰκάνω. In melic passages only -πος is
used.

920. τοῖον: demonstratives at the
beginning of a sentence often state
the cause or reason of what goes
before, in Greek as in Latin. Cp.
Soph. Ai. 500 ὅτι στ' Ἀχαιῶν, οἶδα,
μή τις ἄθροι . . . τοῖον πυλοὶν φῦλα
Τεῦκρον ἀμφὶ σοι λείψω.

921. ἐπ' αὐτῶς αὐτῷ: see on 762.
922. κεραυνῷ: κεραυνός, ige
ea coruscatio; βροντή, fragor
caeli tonantis.

923. βροντής ὑπερβάλλοντα: ὑπε-
βάλλειν takes the genitive, as a verb
of surpassing, here and Plat. Gorg.
475 e ἀρά λύπη ὑπερβάλλει τὸ ἀδικεῖν
tοῦ ἀδικεῖσθαι; also Aristot. Hist. An.
i. 11. τοῦ ὑπερβάλλουντες τῶν πειρ
λυπᾶ ὑπερχῶν. Cp. the use of ὑπερφέρειν (Soph. O. T. 380 τέχνη
τέχνης ὑπερφέρουσα) and ὑπερέχειν
θαλασσίαν τε, γῆς τινάκτειραν νόσουν,
τρίαναν, αἰχμῆ τὴν Ποσειδῶνος, σκεδᾷ.
πταίσας δὲ τῶδε πρὸς κακῷ μαθήσεται
όσον τὸ τ’ ἄρχειν καὶ τὸ δουλεύειν δίχα.

ΧΟΡΟΣ.
σὺ θην ἃ χρήζεις, ταῦτ’ ἐπιγλώσσαὶ Διὸς.

ΠΡΟΜΗΘΕΥΣ.
ἀπερ τελεῖται, πρὸς δ’ ἄ βούλομαι λέγω.

ΧΟΡΟΣ.

καὶ προσδοκῶν χρὴ δεσπόσεων Ζηνὸς τινα;

ΠΡΟΜΗΘΕΥΣ.
καὶ τῶν τ’ ἐξει δυσλοφωτέρους πόνους.

(Plat. Gorg. 475 C óυκ ἑρα λύπη γε ὑπερέχει, following the words quoted above).

νόσου: ‘ubi Latinis pestis, noxa aut calamitas, ibi Graecis νόσος in usu est’ (Schütz). Cp. Soph. Ant. 418 καὶ τὸν ἐξαιρητὴν χρόνος τυφώδες άπείθη
σκηπτόν, οὐράνιον ἄχος, πάμπλησι πε-
δίον... μύσαντες δ’ ἐλθομεν θεῖαι νό-
σου. — According to Pindar Isthm. vii. 60 ff., the sagacious Themis, when
Zeus and Poseidon sought the hand of
Thetis, announced to the gods, 
ἐλευκον πετρωμένον ἢν φέρτερον γόνον
δὲ ἀναστα πατρὸς τεκεὶν ποντίαν θεῶν,
ὅς κεραυνῷ τῷ κράσσων ἄλλος βέλος διώ-
ζει χερὶ πρόσφορον τ’ ἀμαμακέτον. Δι
γε μισομένων ἢ Δίῳ παρ’ ἀδελφεῖσιν.
Aeschylus, for the sake of effect, has
retained the part of the prophecy rela-
ting to Poseidon, although its occa-
sion — the competition of Poseidon
for Thetis’s hand — is absent from
his account. One may understand
him to mean that Poseidon’s domin-
ion would perish along with Zeus’s.

926. πταίσας τῶδε πρὸς κακῷ: cp. 
Sept. 210 νεὼς καμοῦσας ποντίῳ πρὸς
κύματι.

927. For τὶ... καὶ with a word
meaning ‘differ’ or ‘different,’ cp. 
Soph. O. C. 808 χωρὶς τὸ τ’ εἶπεν πολλὰ
καὶ τὰ καλὰ, Eur. Alc. 528 χωρὶς τὸ τ’
εἶνα καὶ τὸ μῆ νομίζεται, Xen. Hier. i. 2
πὴ διαφέρει ἃ τυραννικὸς τε καὶ ὃ ἰδω-
τικὸς βιὸς. See Elmsley on Soph. l.c.

928. θην: this particle is chiefly
epic. Krüg. II. § 99, 38.—ἐπιγλώσσα: 
prophesy ill, utter ominous words; ἐπι-
γλωσσᾷ κατὰ τῶν Δίων ἀβύλει γενέσθαι
ἀὑτῷ, Schol. So Hesych. ἐπιγλώσσα- 
ἐποιεῖσθαι γὰρ γλαύτης, Ἀλκ. 480 ἤρα-
κλείδαις. Cp. Cho. 1044 μηδὲ ἐπιγλώ-
σσα, στόμα φθείρθη πονηρά μηδὲ ἐπιγλώσσῳ
κακά, Dr. Ἰσ. 37 περὶ τῶν Ἀθηνῶν δ’
οῦκ ἐπιγλώσσασθοι τοιοῦτον οὐδέν.

929. τελεῖται: may be either fu-
ture or present (see on 211). — πρὸς
δὲ: see on 73.

931. τῶν: τῶν ἐμῶν.
ΧΟΡΟΣ.
πῶς δ' οὖχι ταρβεῖς τοιαῦτ' ἐκρίπτων ἐπη;
ΠΡΟΜΗΘΕΥΣ.
τί δ' ἂν φοβοίμην ὡς θανεῖν οὐ μόρσιμον;
ΧΟΡΟΣ.
ἀλλ' ἄθλον ἂν σοι τοῦτ' ἐτ' ἄλγων πόροι.
ΠΡΟΜΗΘΕΥΣ.
935 ὦ δ' οὖν ποιεῖτω· πάντα προσδοκητά μοι.
ΧΟΡΟΣ.
οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοῖ.
ΠΡΟΜΗΘΕΥΣ.
σέβου, προσεύχον, θῶπτε τὸν κρατοῦντ' ἄει.
ἐμοὶ δ' ἐλασσον Ζηνὸς ἢ μηδὲν μέλει.
δράτω, κρατεῖτω τόνδε τὸν βραχὺν χρόνον
940 ὅπως θέλει· δαρὸν γὰρ οὐκ ἄρξει θεοῖς.

932. ἐκρίπτων: see on 312.
933. οὐ θανεῖν οὐ μόρσιμον: the thought recurs 1053; in a different relation 753 and Frg. III. of the Προ-
μηθείς αὐτομενος 28 f.
934. Cp. 313.
936. οἱ προσκυνοῦντες τὴν Ἀδρά-
στειαν: Hesych. 'Αδράστία· ἡ Νέμεσις. 'Ad vitandas invidiam Graeci sole-
σκυνῶ δὲ Ἀδράστειαν, ὡς Γαλάκων, χάριν οὐ μέλλων λέγειν' (Giacomelli). Cp. also
Ευρ. Ρης. 342 Ἀδράστεια μὲν ἀ Δίως πᾶς εἴρηται στομάτων φθόνον, 468 αὖν ὧν Ἑ
Ἀδράστεια λέγω, ἦν σοι στρατευές γήν ἐν Ἀργείων θέλω καὶ πᾶσιν ἐλάχων Ἐλλάδω ἐκπέρσας ὁρι, Alciphfr. Ep. i. 33 προσκυνῶ δὲ τὴν Νέμεσιν, Soph.
Phil. 776 τὸν φθόνον δὲ πρόσκυνον.

937. σέβου, προσεύχον, θῶπτε: cp. 392. — τὸν κρατοῦντ' ἄει: = τὸν ἄει
(for the time being) κρατοῦντα. Cp. 
Ευρ. Or. 889 ὑπὸ τοῖς δυναμενοῖς ἄν ἀεὶ, Λρ. Βερσ. 1318 κομφυλολοιχῶν περὶ
tὸν εὖ πράττοντ' άει, Plat. 1026 φάσκων
βοηθεῖν τοῖς ἅδικομφενοις άεὶ, Xen. Cyrl.
viii. 5. 16.
938. ἐλασσον ἢ μηδέν: cp. Plat.
Thoale. 179 ά ἡπτον αὐτοΙς ἐν ἦ τὸ μη-
δέν. The abstract idea of nothingness is expressed by μηδέν (not οὐδέν) or τὸ μηδέν. Cp. Soph. Αι. 1275 ἠκέ τὸ μηδέν ὄντας, El. 1106 δεῖας με τὸν μηδέν εἰς
tὸ μηδέν, Eur. Cycl. 355 ἄλλως νομίζει
ζεύς τὸ μηδέν δὲν θεός, Soph. Αι. 1231
ἐν οὐδέν ἂν τοῦ μηδέν ἀντέτατος ὑπὲρ.
939. δράτω, κρατεῖτω: cp. Αγ. 1600
πρᾶσσον, παινοῦν μαινον τὴν δίκην, ἔπει
pάρα, Soph. Αιτ. 768 δράτο, φρα-
νεῖτα μεῖζον ἢ κατ' ἀνδρ' οὐν.
940. ἄρξει θεοῖς: see on 49.
άλλ' εἰσορῶ γὰρ τὸν Δίος τρόχων, τὸν τοῦ τυράννου τοῦ νέου διάκονον, πάντως τι καὶ ἄγγελῶν ἐλήλυθε.

ΕΡΜΗΣ.

σὲ τὸν σοφιστήν, τὸν πικρῶς ύπέρπυκρον, τὸν ἕξαμαρτότον' εἰς θεοὺς ἐφημέροις πορύντα τιμᾶς, τὸν πυρὸς κλέπτην λέγω· πατὴρ ἀνωγε σ' οὐσίνας κομψεῖς γάμους αὐτῶν, πρὸς δὲν ἐκεῖνος ἐκπίπτει κράτους· καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως,

945 ἄλλ' αὖθ' ἐκαστ' ἐκφραζέ· μηδὲ μου διπλὰς ὁδοὺς, Προμηθεύ, προσβάλῃς· ὅρας δ' ὅτι Ζεὺς τοῖς τοιούτοις οὐχὶ μαλακίζεται.

ΠΡΟΜΗΘΕΥΣ.

σεμνόστομός γε καὶ φρονήματος πλέως ὁ μυθός ἔστιν, ὡς θεῶν ύπηρέτου.

941. ἄλλ' εἰσορῶ γὰρ: cp. Eur. Hec. 724 ἄλλ' εἰσορῶ γὰρ τοῦτον διεσπότον δέμας Ἀγαμέμνονος, τοιούτουν σχηματίζεις. — τρόχων: Hesych., τρόχις: ἀγγελος, ἀκόλουθος. Here, however, a contemptuous designation of the divine messenger, as διάκονος τοῦ νέου τυράννου. So throughout the following scene Hermes is treated with lofty disdain by Prometheus. The phrase Δίος τρόχις suffices for the spectators, without mention of the name. τρόχις furthermore alludes to Hermes’s winged shoes, and it is probable that he is swung from above upon the stage, by means of the αἰφήμα (see on 284).


944. σοφιστήν: see on 62. — τὸν πικρῶς ύπέρπυκρον: see on 328.

945. Cp. 82.

948. ἐκπίπτει: see on 171.

949. μηδὲν αἰνικτηρίως: cp. 610.


952. τοῖς τοιούτοις: the Schol. wrongly interprets τοῖς μη πειθομένοις αὐτῷ. The words are neutral, and refer to the shifts and evasions just mentioned. For τοιούτοι see on 237.

955 νέον νέοι κρατείτε καὶ δοκεῖτε δὴ ναίεων ἀπευθῆ πέργαμῳ· οὐκ ἐκ τῶν ἐγὼ δισσοῦς τυράννους ἐκπεσόντας ἤθομην; τρίτον δὲ τὸν νῦν κοιρανοῦντι ἐπόμοιαι ἀσθενῆ καὶ τάχιστα. μὴ τί σοι δοκῶ ταρβεῖν ὑποπτῆσεσθαι τε τοὺς νέους θεοὺς; πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. οὐ δὲ κέλευθον ἢν περὶ ἤλθες ἐγκόνει πάλιν· πεῦσει γὰρ οὐδὲν ὃν ἀνιστορεῖς ἐμὲ.

ΕΡΜΗΣ.

τοιοῦτοι μέντοι καὶ πρὶν αὐθαίδεσμασιν
965 ἔστάσεσθαι σαντόν πημονᾶς καθώρμισασ.

ΠΡΟΜΗΘΕΥΣ.

τῆς σῆς λατρείας τῇ ἔμην δυσπραξίαυ, σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαμι ἐγώ.

ΕΡΜΗΣ.

κραίσσων γὰρ οἶμαι τὴδε λατρεύειν πέτρᾳ ἡ πατρὶ φύναι Ζηνί πιστῶν ἄγγελον.

955. νέον κρατείτε: see on 35.
956. πέργαμα: Servius on Verg. Aen. i. 95 propter Pergama quae altissima fuerunt: ex quibus omnia alta aedificia pergama vocantur, sicut Aeschylus dicit.
957. δισσοῦς τυράννους: Uranus and Cronus.
959. αἰχμαλωταὶ καὶ τάχιστα: sc. ἐκπεσόντα. — The assonance is effective; cp. 480, 691, 891 f., Soph. Αντ. 1327 βράχιστα γάρ κράτιστα τὰν πολίν κατά. 961. πολλοῦ γε καὶ τοῦ παντοῦ ἐλλείπω: cp. 1006. πολλοῦ γε δεῖ οτ πολλοῦ γε καὶ δεῖ (il s'en faut bien) is a common expression.
962. ἐγκόνει πάλιν: a contemptuous expression (cp. τρόχις) for simple ἀναστρέφου.
965. καθώρμισας: cp. Eur. H. F. 1094 δεσμοῖς ναύς ὑπὸς ἀρμισμένος πρὸς ἡμιδρασίαν λαῖνος τυλίσασθι ἰμαί, Ατ. Θέσμ. 1105 τίν  ὑέχθων τόν ὁμ ἑκαὶ παρθένοι θεῖας ὅρτον ναῦν ὑπὸς ἀρμισμένη; The metaphor is further carried out in Frg. III. of Promeθeüs λυμένος, 3 navem ut horrisono freto noctem paventes timidid adiectunt navitae.
968 f. οἶμαι: ironical. — τὴδε λα-
970 οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.

ΕΡΜΗΣ.

χλιδᾶν ἐξικας τοῖς παροῦσι πράγματα.

ΠΡΟΜΗΘΕΥΣ.

χλιδῶ; χλιδώντας ὤν τοὺς ἐμοὺς ἐγὼ ἐχθροὺς ἴδομι. καὶ σὲ δὲ ἐν τούτοις λέγω.

ΕΡΜΗΣ.

ἡ καὶ μὲ γάρ τι συμφορᾷς ἐπαιτηῖ;

ΠΡΟΜΗΘΕΥΣ.

975 ἀπλῶ δόγμα τοὺς πάντας ἐχθαίρω θεοὺς ὅσοι παθόντες εὖ κακοῦσί μ᾽ ἐκδίκως.

ΕΡΜΗΣ.

κλῶ σὲ ἐγὼ μεμηρότ' οὐ σμικρὰν νόσον.

ΠΡΟΜΗΘΕΥΣ.

νοσοῖμ' ἂν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν.

tetwos petra: see on 463. The expression is here chosen with reference to the next verse (φύναι Ζηνὶ ἀγγελον). — petra he patra: the assonance emphasizes the contrast.

970. This verse was preceded by some telling retort to Hermes's taunt λατρεβεῖν πέτρα.

972. Cp. 894, Soph. Trach. 819 τὴν δὲ τέφραν ἡν τάμω διδωσι πατρί, τήν' αὐτὴ λάβοι, Phil. 794 Ἀγάμεμνον, δὲ Μενέλας, πᾶς ἐν ὄρτ' ἐμοῦ τὸν ἱερὸν κρόνον τρέφοντε τήν' τὴν νόσον;


975. ἀπλῶ λόγῳ: cp. 46. In Ar. Av. 1547 Prometheus expresses the same sentiment, μισὴ δ' ἐπαντας τοὺς θεοὺς, ὡς οἰσθα λύ.

977. The dialogue becomes stichomythic as the heat of the speakers increases.—κλῶ: the sense is, "from your speech I perceive that, etc." — μεμηρότα νόσον: like μεμηρότα μανιαν. Krüger II. § 46, 6.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΕΡΜΗΣ.

ἐν ής φορητὸς οὐκ ἂν, εἰ πρᾶσσοις καλῶς.

ΠΡΟΜΗΘΕΥΣ.

ἄμοι.

ΕΡΜΗΣ.

980 ἄμοι, τόδε Ζεὺς τοῦτος οὐκ ἐπίσταται.

ΠΡΟΜΗΘΕΥΣ.

ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.

ΕΡΜΗΣ.

καὶ μὴν σὺ γ' οὐπώ σωφρονεῖν ἐπίστασαι.

ΠΡΟΜΗΘΕΥΣ.

σὲ γὰρ προσημύδων οὐκ ἂν ὁνθ' ὑπηρέτην.

ΕΡΜΗΣ.

ἐρεῖν ἑοικας οὐδὲν ὅν χρήζει πατήρ.

ΠΡΟΜΗΘΕΥΣ.

985 καὶ μὴν ὀφείλων γ' ἂν τίνομ' αὐτῷ χάριν.

ΕΡΜΗΣ.

ἐκερτόμησας δὴθεν ως παιδ' ὄντα με.


980. ὄμοι, τόδε τοῦτος = "this word ὄμοι." Cp. Pers. 124 ὁ, τοῦτ' ἐπος γυναικοπληθής ὑμιλος ἀπ' ἱων. Αγ. 1394' ἡμπε' ἐσείλθης' τάδε φωνῶν, Ἕν. 510 τοῦτ' ἐπος ρυοῦς, ἢ νάκος — Hermes means that Zeus is not moved by lamentations (cp. 952), but Prometheus, in the next verse, takes the statement in a different sense: κάλει
νος οὖν τῷ χρόνῳ μαθήσεται τὸ στενά-
ζεν, Schol.

982. καὶ μὴν: see on 246. — οὖτω: said with reference to the preceding
sentiment (ἐκδιδάσκει πάνθ' ὁ χρόνος).

983. ὁνθ' ὑπηρέτην: cp. 942, 954.

985. ὀφείλων γε: = εἰ ὀφείλων γε.

'Ich dich ehren? Wofür?' says
Goethe’s Prometheus. For the optative with ἂν after εἰ ὀφείλων cp. Isocr. Paneg. 102 εἰ μὲν ἀλλοι τινὲς τῶν αὐτῶν
πραγμάτων πρατέρων ἐπεμελθθησαν, εἰ-
κότας ἂν ἥμιν ἐπιτιμῆσεν. Krüger I.
§ 54, 12, 7; GMT. 443 b.

986. δῆθεν: see on 202. — ως παιδ'
ὄντα με: cp. Αγ. 277 παιδὸς νέας ως
κάρτ' ἐμωμήσω φρένας, 470 τίς δὲ παιδ-
οὐ γὰρ οὖ παῖς τε κάτι τοῦ δ' ἀνούστερος,
εἰ προσδοκᾶς ἐμοῦ τι πεύσεσθαι πάρα;
οὐκ ἔστων αἴκισμ' οὖθεν μηχάνημ' ὡς
προτρέψεται μὲ Ζεὺς γεγονήσαι τάδε,
πρὶν ἂν χαλασθῇ δεσμὰ λυμαντήρια.

πρὸς ταῦτα ῥιπτέσθω μὲν αἴθαλούσσα φλόξ,
λευκοπτέρῳ δὲ νυφάδι καὶ βροντήμασι
χθονίοις κυκάτω πάντα καὶ ταρασσόμενοι.

γνάμψει γὰρ οὖθεν τώδη μ' ἄστε καὶ φράσαι
πρὸς οὖν χρέων νῦν ἐκπεσεῖν τυραννίδος.

νῦν ἡ φρενάων κεκομένοις; II. xx. 200
Πηλείδη, μὴ δὴ μ' ἐπέσωκε γε νηπίων
ὸς ἔλεγο δεδείξεσθαι.

987. τούδε: i.e. παιδός. Cr. Soph.
Ant. 910 καὶ παῖς ἄν' ἄλλῳ φωτός, εἰ
tοῦ δ' ἡμπλακών, Eur. Ηηρ. 914 οὐ µὴν
φίλους γε κάτι µᾶλλον ἢ φίλους κρύπτειν
dίκαιον.

992. πρὸς ταῦτα: often used with
the imperative to express unalterable resolution or conviction. “I have
spoken; do what you will,” or “let what will happen.” Cr. 915, 1090,
1043, Soph. Ant. 668, Eur. Med. 1358,
Hipp. 304, Heracl. 978 etc.—αἴθα-
λούσσα: cr. Hesiod Theog. 707, αἴ-
θαλάττεαι κεραυνόι, Eur. Phoen. 183
κεραυνῶν τε φῶς αἴθαλῶν.—For
the thought cr. 1043, II. xv. 115 μη νῦν
μοι νευεσθῇς', ὅλυπμα δώματ' ἑξων
τε τάσσασθ' φίλον ὄλοι οὔτε ἐπὶ νήας
Ἀχαιῶν, εἴπερ μοι καὶ μοίρα Δίως πλη-
γέστι κεραυνῷ κεῖσαι ἡμῶν νεκράσον
μεθ' αἵματι καὶ κοινήσας, Soph. Phil.
1197 οὐδέστων' οὐδέστων', . . . οὐδ' εἰ πυ-
ρφάοις ἀστεροπυρήνῃ βροντάς αὐγαῖς μ'
eῖσι φωτίζοντα, Eur. Phoen. 521 πρὸς
tαῦτ' ἰτε χῶν πῦρ, ἰτα φάγαγαν,
ζεύγνυσθε δ' ἵππους, πεδία πιστικὰς
ἀρµάτων, ὧς οὐ παρῆσθω τῷ δ' ἐμῆν 

τυραννίδα, Frg. 668 τίμημι, κάταθε 

σάρας, ἐμπλήθησθι μου πῖνων κελαίων ἀλμα-
πρόθεσ' γάρ κατώ γῆς εἰσὶν ἄστρα, γῆ 

δ' ἄνεια' εἰς αἰθέρα, πρὶν ἐξ ἐμοῦ σοι βῶν'
ἀπαντήσασθαι λόγων.

993. λευκοπτέρῳ: cr. Hdt. iv. 31
σικε γὰρ ἡ χῶν πτερούσι, ibid. 7 ὑπὸ
πτερῶν κεχυμένων.

994. Cr. ΑΓ. Pax 320 ὡς κυκάτω
καὶ πατεῖτω πάντα καὶ ταρασσότε. —
χθονίοις: see 1082 f. Cr. Frg. 55 τυ-
πάνου δ' εἰκὼν ἄσθ' ὑπογαίον βροντῆς
φέρεται βουταρπάθης, Soph. O. C. 1606
κτύπησε μὲν Ζεὺς χθόνιος, Eur. Hipp.
1201 ἐνθεν τις ἡχὼ, χθόνιος ἢ βροντῇ
Δίως, Βαρν. βρόμων μεθήκε. —κυκάτω:
the subject is he (Zeus); so in 1051
below, after πνεῦμα and κῦμα.

995. ὡςτε καὶ: (= οὖν ὡς ὡς τε καὶ)
implies that the result corresponds in
nature with the action which causes
it. Cr. Plat. Phaed. 60 b ἀναγκὴ ἐκ
πάντων τοιῶν παρασταθησίων δόξαν τοι
ἀνδρὶ τοῖς γνησίοις φιλοσόφοις ὡςτε
καὶ πρὸς ἄλλως τοιῶς ἄτιτλα λέγει,
Soph. Ai. 1326 τί γὰρ σ' ἄθρασσεν ὡςτε
καὶ βλάβην ἔχειν, Eur. Phoen. 1328
οὐκ εἰς τὸ δ' ἦλθον ὡςτε καὶ τὰς
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΕΡΜΗΣ.

όρα νυν εἰ σου ταῦτ’ ἄρωγα φαίνεται.

ΠΡΟΜΗΘΕΥΣ.

Ἀπταὶ πάλαι δῆ καὶ βεβούλευται τάδε.

ΕΡΜΗΣ.

τόλμησον, ὃ μᾶτας, τόλμησον ποτε
1000 πρὸς τὰς παρούσας σημονᾶς ὄρθως φρονεῖν.

ΠΡΟΜΗΘΕΥΣ.

ὀχλεῖς μᾶτην με κυμ’ ὅπως παρηγορῶν.

εἰσελθέτω σε μήποθ’ ὃς ἐγὼ Δίος
γνώμην φοβηθεῖς θηλύνοις γενήσομαι
καὶ λιπαρῆς τὸν μέγα στυγνούμενον
1005 γυναικομίους ὑππιάσμασιν χερῶν
λύσαι με δεσμῶν τῶνδε τοῦ παντὸς δέω.

eidéna, Ἡλ. 841 πῶς ὅν παρασύζοτε καὶ δόξνα διαπείνω; For the thought cp. Hor. Carm. iii. 3, 1 iustum et tenacem propositi virum, etc.

998. Cp. Schiller Wallenstein’s Tod IV. 11 ‘Bedenken Sie doch ja wohl was Sie thun.’ ‘Bedacht ist schon, was zu bedenken ist.’

999 f. σύνημον, τόλμησον ὅρθως
φρονεῖν: cp. Horace’s sapere aude (Epist. i. 2, 40). For the repetition see on 206.

1001. ὀχλεῖς: absolute, as in Soph. O. T. 446 παρὼν σὺ γ’ ἐμποδίων ὀχλεῖς.


1006. τοῦ παντὸς δέω: cp. 981.
λέγων ἔοικα πολλὰ καὶ μάτην ἔρειν·
tέγγει γὰρ οὐδὲν οὐδὲ μαλβάσσει κέαρ
λυταῖς· δικῶν δὲ στόμων ὡς νεοζύγης
1010 πῶλος βιάζει καὶ πρὸς ἴνιας μάχει.
ἀτὰρ σφοδρύνει γ’ ἀσθενεῖ σοφόσματι.
αὐθαδία γὰρ τῷ φρονοῦντι μὴ καλῶς
αὐτὴ καθ’ αὐτὴν οὐδενὸς μεῖζον σθένει.
σκέψαΙ δ’, ἐὰν μὴ τοῖς ἐμοῖς πεισθῆσι λόγοις,
1015 οἶος σε χειμῶν καὶ κακῶν ἀρκιμία
ἐπείσ’ ἀφυκτὸς· πρῶτα μὲν γὰρ ὀκρίδα
φάραγγα βροντῆ καὶ κεραύνια φλογὶ

γναθοῖς βία φέρονσιν, οὕτωι καπνὸ 
1011. σφοδρύνει, ἀσθενεῖ: outward turbulence, but inner powerlessness.
1013. αὐτὴ καθ’ αὐτὴν: that is,
χωρὶς τοῦ καλῶς φρονεῖν. — οὐδενὸς μεῖ-
ζον σθένει: ‘nulla re est validior, i.e.
quavis re est infirmior’ (Halm). Explanation 
and confirmation of the foregoing ἄσθενε. Cp. Theogn. 411 οὐδενὸς ἀνθρώπων κακῶν δοκεὶ εἶναι ἐταῖρος, ὅ γνώμη θ’ ἔπεται, Κύρηνε, καὶ ὃ δόναμι, Thuc. vii. 71 οὐδεμιᾶς δὴ τῶν 
ἐμπαθῶν ἐλάσσων ἐκπλήξεως, 85 πλεί-
στοι γὰρ δὴ φόνοι οὕτω καὶ οὐδενὸς 
ἐλάσσων τῶν ἐν τῷ Σικελικῷ πολέμῳ 
tοῦτο, Dem. i. 27 ἢ τῶν πραγμάτων 
αὐχύνειν, οὐδεμιᾶς ἐλάσσων ἐμπάς 
τοῖς γε σάφροσι, Plat. Prot. 395 α’ εἰ τοῦτο 
ἐποῦν, οὐδενὸς δὲν βελτίων ἐφαρμόμην,
πατήρ σπαράζει τήνδε, καὶ κρύψει δέμας
tὸ σῶν, πετραία δ' ἄγκαλη σε βαστάσει.

1020 μακρὸν δὲ μήκος ἐκπελευνήτας χρόνον ἁψορροχ ἦξεις ἐς φάος. Δίως δὲ τοι
πτερνὸς κύων ἁφοινὸς αἰετὸς λάβρως
dιαρταμήσει σῶματος μέγα ράκος,
ἀκλητος ἔρπων δαισάλεις πανήμερος,
1025 κελαινόβρωτον δ' ἦπαρ ἐκθωμάσεται.
tοιοῦδε μόνθον τέρμα μη τι προσδόκα,
πρὶν ἀν θεῶν τις διάδοχος τῶν σῶν πόνων

1019. πετραία ἄγκαλη: cp. Cho. 588 πάντα καὶ ἄγκαλαι, Ἀρ. Ράν. 704 τὸν
πόλιν ἔχουσε κυμάτων ἐν ἄγκαλαις, in
imitation of Archilochus’s verse ψυ-
χάς ἔχουσε κυμάτων ἐν ἄγκαλαις.—
πετραία . . . βαστάσει: states what is
properly only a circumstance (= ἐν
πετραία ἄγκαλῃ βασταζόμενον).
Prometheus is to sink, fetters and all,
into the bowels of the earth, encir-
cled by the cliff to which he is bound.
By this device the poet avoids, at the
opening of the Προμηθέας λωμέως, the
uninteresting repetition of the bind-
ing of Prometheus.

1020. μακρὸν μήκος: cp. Eur. Or. 72 μακρὸν δὴ μήκος χρόνον. μήκος =
spatium, stretch.
1021. τοί: confirmative, mark well.
1022. κύων: see on 803.

1023. διαρταμήσει . . . μέγα ράκος:
cp. below, Frg. III. of Προμηθέας λω-
μέως 10 iam tertio me quoque
funesto die triisti advolatu
aduncis laceraeis unguiibus
Iovis satelles pastu dilaniat
tero.—μέγα ράκος: gives the result
of διαρταμήσει, tear into great shreds.
So κελαινόβρωτον below. Observe
μέγα before ρ.—ρ is the only liquid
which maintains in post-Homeric
poetry both the internal doubling
(-rr-) and the force of two conso-
nants at the beginning of a word
(the after-effect of a dropped initial
consonant; ράκος = ράκος, AeoI. βρά-
κος). The preceding vowel may also
(in the thesis) be short; see 718,
992.

1024. πανήμερος: not daily (for
according to the passage just quoted
on 1023, the eagle comes tertio
quoque die), but διὰ πάσης τῆς
ἡμέρας. Cp. the use of πανήμαρ, πανη-
μέριος in Homer. So Hesiod Θεog. 523 καὶ οἱ ἐπ’ αἰετῶν ὄρσε ταυτπε-
ρον· αὐτὰρ δὲ ἦπαρ ἦσθιεν ἀθάνατον·
tὸ δ’ ἄέξετο ἵσων ἄπαντη νυκτός, ὅσον
πρὸ παν ἣμαρ ἔδοι ταυτπέρεος
ὄρους.

1025. κελαινόβρωτον: τὸ μελαινώ-
μενον ἐκ τῆς βράασεως, Schol. Prolept-
ic.—ἐκθωμάσεται: see on 61.

1027. θεῶν τις διάδοχος κτ.: this
is really fulfilled, for Heracles offers
to Zeus the centaur Chiron (θελν
Χείρων, Soph. Trach. 714) as a vol-
untary (θελησθ) substitute for Pro-
φανὴ θελήσῃ τ' εἰς ἀναύγητον μολεῖν Ἄιδην κνεφαῖά τ' ἄμφι Ταρτάρου βάθη.

1030 πρὸς ταῦτα βούλειν· ὡς δ' οὐ πεπλασμένοι ὁ κόμποις, ἀλλὰ καὶ λίαν ὅρθουμεν· ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα τὸ Δίων, ἀλλὰ τὰν ἔτος τελεῖ. σὺ δὲ πάπταυε καὶ φρόντιζε, μηδ' αὐθαδίαν εὐβουλίας ἂμεων ἡγήσῃ ποτὲ.

ΧΟΡΟΣ.

ἡμῖν μὲν Ἐρμῆς οὐκ ἀκαίρα φαίνεται λέγειν· ἀνώγε γὰρ σε τὴν αὐθαδίαν μεθέντ' ἔρευνάν τὴν σοφὴν εὐβουλίαν.

πιθοῦ· σοφῷ γὰρ αἰσχρόν ἐξαμαρτάνειν.

metheus. See Introd. p. 12. Here, indeed, Hermes announces the contingency as one inconceivable, or hardly to be expected. See on 27.

1029. ἄμφι: see on 830, and cp. Hom. Ἡμν. ii. 157 Τιττῆν᾽ τε θελ τοί χιοῦν ναιετάντες Τάρταρων ἄμφι μέγαν (somewhere in Tartarus), Eur. Andr. 215 εἰ δ' ἄμφι θρήνου ... τῷ παρανό τοῖς ἄνδρα (in some part of Thrace). The conception is that of an unknown point inside a given region. This suggests the idea of looking "round about" that region.

1030 f. πεπλασμένοι ὁ κόμπος ... ὅρθουμεν: cp. Hdt. vii. 103 οὕτω μὲν ὅρθοι' ἄν δ ὁ λόγος ... εἰ δὲ ... ὅρα μὴ μάτη τοῦ κόμπος ὁ λόγος οὕτω εἰρηνήμενος γ', Thuc. ii. 41 ὃς οὐ λόγον ἐν τῷ παρανόντει κόμπος τάδε μᾶλλον ἢ ἐργαν ἑστὶν ἀλήθεια, αὐτὴ ἡ δύναμις τῆς πόλεως συμπαῖει, Soph. Ο. T. 828 ἄρ' οὔκ ἀπ' ἄμφῳ ταῦτα δαιμόνος τις ἄν κρίνων ἐε' ἄνδρι τῷ δ' ἐν ὅρθοι λόγῳ; Αἴ. 354 οὐ', ὡς ἠοικά ὅρθα μαρτυρεῖν ἄγαν.—καὶ λόγον: this frequent combination occurs even in Homer. Od. i. 40 καὶ λόγον κεῖνό γε ἔνιοτε κεῖται ἀλήθεια, also xiii. 398, xv. 155.

1032. ψευδηγορεῖν: Zeus says, Ill. i. 526, ὃν γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν οὐδ' ἀπελεύθητον ο ἐκ τοι κεφαλῆς κατανεῦσαν.

1035. ἂμεων: for the neuter cp. Suppl. 190 κρείσσον δὲ πόργον θαμός. G. 926; H. 617. — ἡγῆσθι ποτὲ: be at length convinced (cp. στείρε in 999). The negation belongs properly only to αὐθαδίαν εὐβουλίας ἂμεων, although μηδὲ has influenced the mood of ἡγήση (for ἡγησαί). — For the form of expression, cp. Eur. Cyc. 310 τδ' εὐσεβέστες τῆς εὐσεβείας ἀνθελοῦ. 1037. The leader of the chorus reiterates the foregoing sentiment. See on 472.
ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΠΡΟΜΗΘΕΤΣ.

1040 εἰδότι τοῦ μοι τάσσοντος ἀγγελίας
ὁδὲ ἑθωνεῖν, πάσχειν δὲ κακῶς
ἐχθρὸν ἦν ἐκ ἑχθρῶν οὐδὲν ἀεικές.
πρὸς ταῦτ' ἐπὶ ἐμοὶ ῥιπτέσθω μὲν
πυρὸς ἀμφήκης βόστρυχος, αἰθήρ δὲ

1045 ἐρεθιζόσθω βροντῇ σφακέλῳ ῥίξει
ἀγρίων ἀνέμων· χθόνα δὲ ἐκ πυθμένων
αὐταῖς ῥίξεις πνεύμα κραδαίνοιν,
κύμα δὲ πόντων τραχεὶ ῥωθή
συγχώσεις τῶν οὐρανῶν

1050 ἀστρων διόδους, εἰς τε κελανών
Τάρταρον ἄρθρον ῥύσει δέμας
τοῦ μον ἀνάγκης στερραῖς δύναις·
πάντως ἐμε γ' οὖθανατώσει.

ΕΡΜΗΣ.

τοιάδε μέντοι τῶν φρενοπλήκτων

1040-1053. The catastrophe. Five anaesthetic systems, of which the pair spoken by Prometheus (14 = 14) and the pair spoken by Hermes (9 = 9) correspond in length, while the system of the Coryphaeus forms the mesode.

1040. εἰδότι μοι: see on 441.

1042. ἀκεῖς: refers to the reproach in 1039 (ἀἰσχροῦ).


1044. πυρὸς ἀμφήκης βόστρυχος: ἡ ἐλικοειδής (cp. 1083) τῶν πυρὸς καταφόρα, Schol. Cp. Cleanth. Ἰμπν to Zeus 10 ἀμφήκη πυρόν ἥκεν καὶ ἔμεν τοῦ κεραυνῷ, Eur. Hipp. 559 βροντῆ ἀμφή-

πύρι, Ῥεψχ. ἀμφήκης δὲ, ἐξ ἐκατέρω
μέρους ἱκανημένον βέλος, ἢ κεραυνὸς ἢ
ξίφος. Cp. also Ag. 306 φλογὸς μέγαν
πάγωνα, Catull. ixi. 77 viden ut
fuses splendidas quattuor
comas. ἀμφήκης is an Homeric
word.

1045. σφακέλῳ: στασμῷ, συντόνῳ
κινήσει, Schol. Cp. 878.

1047. αὐταῖς ῥίξεις: cp. 221 and
note.

1049. συγχώσεις: συγκαλύψεις,
Schol.

1051. ῥύσει: the subject is ἐκ
(Zeus); so also of ἀνατώσει below.
See on 994.

gὰρ ἀνάγκη.

1053. πάντως... οὖ: as in 333.
For the thought cp. 933.
1055 Βουλεύματ' ἐπη τ' ἐστὶν ἀκούσαι.
τί γὰρ ἐλλείπει μὴ οὐ παραπαίειν ἡ τοῦδε εὐχή; τί χαλά μανιῶν;
ἀλλ' οὖν ύμεῖς γ' αἱ πημοσύναις συγκάμνουσαι ταῖς τοῦδε τόπων
1060 μετ' ποι χωρεῖτ' ἐκ τῶν ὤν ὁδός,
μὴ φρένας ύμῶν ἡλιθιώσῃ βροντῆς μύκημ' ἀπέραμνον.

ΧΟΡΟΣ.

ἀλλο τι φώνει καὶ παραμύθοι μ' 
ο τι καὶ πείσεις· οὖ γὰρ δὴ πον
1065 τοῦτο γε πληθῶν παρέσυρας ἔπος.
πῶς με κελεύεις κακότητι' ἀσκεῖν;
μετὰ τοῦτο ὦ τι χρῆ πάσχειν ἐθέλων·
τοὺς προδότας γὰρ μισεῖν ἔμαθον,
κοῦκ ἔστι νόσος
1070 τῆσδ' ἠμέν' ἀπέπτυσα μᾶλλον.

ΕΡΜΗΣ.

ἀλλ' οὖν μὲν μεμνήσθ' ἀγὼ προλέγω.

1056 f. τι ἐλλείπει μή οὗ παρα-
παίειν: what lacks it of wild delusion? ἐλλείπειν contains a negative notion.
Cp. 027, Eur. Iph. A. 41 τῶν ἀπόρων οὐδένις εὖ δεῖς μὴ οὐ μαίνομαι, Τρ. 797 
τόνος ἐνδειμένη μὴ οὐ πανοῦδα χαρεῖν ὀλέθρων διὰ παντός, Soph. O. T. 1232 
λέγει μὲν οὖν ὅτι περίθαν ὑδεέμεν τι μή οὐ βαρόστου εἶναι. GMT. 815, 2; 
G. 1617 a; H. 1034 b. — For παρα-
παίειν cp. 581, and Frg. 320 εἰν' οὖν 
συφιστής κάλα παραπαίειν χέλλοι, Ar. 
Plut. 508 ξυνθισάοτα τοῦ ληπεῖν κα"
παραπαίειν. — εὐχή: the passage 1043-
1052 is meant.
1059. συγκάμνουσαι: cp. 414.
1062. ἀπέραμνον: cp. 100.

1065. παρέσυρας: the proper mean-
ing of παρασύρω may be seen from the 
figure in Ar. Eq. 526 Κρατίου μεμνη-
μένος δὲ πολλὰ πέτεις ποτ' ἐκαλυφ διὰ 
τῶν ἄφελῶν πεδίων ἔρρει: καὶ τῆς στα-
σεως παρασύρων ἔφορει τὰς ὅρους καὶ τὰς 
πλατάνους καὶ τῶν ἔχθροις πἰθελέμ-
νους. The expression παρασύρειν ἔπος 
is therefore like αἴδειν αὐθάν. The 
verb imparts to ἔπος a strong notion of 
reproach, "utter an outrageous speech."
1069 f. Cp. 685. — ἀπέπτυσα: on 
this use of the aorist see Krüger II. 
§ 53, 6, 2; GMT. 60; H. 842.
1071–79. Provision is here made 
for removing the chorus from the
μηδὲ πρὸς ἀτης θηραθείσαι
μέμψεσθε τύχην, μηδὲ ποτ’ εἰπηθ’
ὡς Ζεὺς ὑμᾶς εἰς ἀπρόστον

1075 τῇμ’ εἰσεβαλεν· μὴ δητ’, αὐταὶ δ’
ὑμᾶς αὐτάς. εἰδούια γὰρ
κοῦκ ἔξαίφηνς οὐδὲ λαθραῖος
eἰς ἀπέραντον δίκτυον ἂτης
ἐμπλεχθῆσθεθ’ ὑπ’ ἀνοίας.

ΠΡΟΜΗΘΕΥΣ.

1080 καὶ μὴν ἔργῳ κοικέτι μύθῳ
χθῶν σεσάλευται.

βρυχία δ’ ἥκω παραμυκᾶται
βροντῆς, ἐλίκες δ’ ἐκλάμπουσι
στεροπῆς ζάπυροι, στρόμβοι δὲ κῶνων
orchestra. For them to remount their winged car would impair the effect of the last scene. They sink, at the close, through the ἀναπίεσμα (trap-door) of the orchestra, at the moment when Prometheus disappears by the ἀναπίεσμα of the stage.


1080. ἔργῳ κοικέτι μύθῳ: cp. 396. Stage thunder and lightning the ancients produced by a thunder-machine (βροντεῖον) and a lightning-tower (κεραυνοσκοτείον). Skins filled with heavy stones were rolled on copper plates behind the scene, and a revolving contrivance aloft (περλακτος ώσπερ) emitted flashes of light. The quaking of the earth may have been indicated by the turning of the two περλακτοι. The ancients in such things demanded only hints and symbols, not illusions.

1081. The monometer (see on 97) takes the place of a diemeter; see on 1040.

1082. βρυχία: Hesych. βρόχιος ὑποβρύχιος, i.e. under the surface. Cp. Pers. 397 ἔπαισαν ἁλων βρόχιον. 'Vocabulary βρόχιος eo hic significatu dictum est, quo etiam ὑποβρύχιος interdum non id quod in aqua demersum est, sed omnino quod est aliqua re obturatum denotat’ (Hermann). Accordingly βρυχία ἥκω βροντῆς means the same as χθῶν βροντήματα, 994. With the description cp. Hesiod Theog. 706 τὸσσα δοῦνα ἐγεντο θεῶν ἔριδε
ξυμβόλων· σὺν δ’ ἄνεμοι τ’ ἐνοςις τε κοινὴ ἐσφαράγισον.

1083 f. ἐλίκες: αἱ ἐλικοεἰδεῖς (ζίγωζα) κατὰ τὰ νέφη τῶν ἀστραπῶν κινήσεις, Schol. Cp. 1044. — ἀπόρροι: cp. ζαλαθῆ Pers. 316. — στρόμβοι: He-

sych. στρόμβοι· δῖνως, συντροφή ἀνέ-
1085 εἰλίσσουσιν· σκιρτᾶ δ' ἄνεμον
πνεύματα πάντων εἰς ἄλληλα
στάσις ἀντίπονυ ἀποδεικνύμενον·
ξυντετάρακται δ' αἰθήρ πόντῳ.
τοιάδ' ἐπ' ἐμοὶ ῥήμη Διόθεν
1090 τεῦχουσα φῶβον στείχει φανερῶς.
ὁ μητρὸς ἑμὴς σέβας, ὁ πάντων
αἰθήρ κοινὸν φάος εἰλίσσων,
ἔσορᾶς μ' ὡς ἔκδικα πάσχω.

μου.—κόνιν: for the quantity, cp. Suppl. 180 ὑφ' κόνιν ἄμακδον, Cho. 928 τοῦτ' όφιν ἐθρεφάνη, Suppl. 782 κόνις ἀπερθε, Cho. 644 ὅφις ἐμώση.
1087. ἀντίπονυ: as a rule, only the mediae (β, γ, δ) before λ, μ, ν make position in thesis in dramatic poetry. Lengthenings like this in anapaests are found Ar. Av. 216 ἔθρασ, 579 ἄρων.—For the contraction see on 917.
1090. φανερῶς: belongs with Διόθεν, evidently from Zeus and none other. τεῦχουσα φῶβον stands in a causal relation to it.
1091. ὁ μητρὸς ἑμής: ὁ Γῆ ἡ ὁ Θέμις (read ὁ Γῆ Θέμι, see on 210), Schol. 'In huiusmodi obtestatione eos appellari deos convenit, quorum vis et potestas universam rerum naturam complectitur, i.e. caelum et terram, quo quidquid usquam testari insigne facinus possit, uno complexu comprehendatur' (Hermann). Cp. Soph. El. 86 ὁ φῶς ἄγνων καὶ γῆς ἱσό-
μορ' ἄρπ.—σέβας: cp. Eum. 885 ἄλλ' εἰ μὲν ἄγνων ἐστὶ σαι Πειθοὺς σέβας.
1092. φῶς εἰλίσσων: cp. Eur. Phoen. 3 ἡλί, θουίς ἵππους εἰλίσ-
σων φλόγα, Theodect. Frg. 10 (p. 805 Nauck) ἡ καλλιφεγὴ λαμπάδ' εἰλίσ-
σων φλόγας. 'Ἡλί. Here φῶς is the proper light of the φανερός αἰθήρ.
1093. Prometheus sinks into the depths, with the rock on which he hangs (1019).
FRAGMENTS

OF THE

ΠΡΟΜΗΘΕΤΣ ΑΤΟΜΕΝΟΣ.

I.

(201 Herm., 191 Dind., 190 f. Nauck.)

Arrian Peripl. Pont. Eucl. p. 19. Αἰσχύλος ἐν Προμηθεί ζυγο-
μένῳ τὸν Φάσιν ὄρον τῆς Εὐρώπης καὶ τῆς Ἀσίας ποιεῖ. λέγουσι γοῦν
αὐτῷ οἱ Τιτᾶνες πρὸς τὸν Προμηθέα ὅτι

"Ηκομεν —

τοὺς σοὺς ἄθλους τούσδε, Προμηθεῦ,

desmoi te pæthos tode eposomewon.

ἐπειτα καταλέγουσιν δοσιν χώραν ἐπήλθον,

τη μὲν διδυμον χθονος Εὐρώπης

μεγαν ήδ 'Ἀσίας τέρμωνα Φᾶσιν.

I. This fragment belonged to the
parodos, with which the play (like
the Persians and the Supplices) be-
gan. This appears from Procop. Hist.
Goth. iv. 6, p. 336, 11 ἀλλὰ καὶ δὲ τρα-
γοθαῦας Ἀἰσχύλος ἐν Προμηθεί τῷ
λυμένῳ εὐθὺς ἄρχομενος τῆς
τραγῳδίας τὸν ποταμὸν Φᾶσιν τέρ-
μονα καλεὶ γῆς τῆς τε Ἀσίας καὶ τῆς
Εὐρώπης. — The Titans (twelve in
number) compose, we see, the chorus
of the Προμηθεύς λυμένος. They
have been released from Tartarus;
cp. 219 above, Pind. Pyth. iv. 518

λύσε δὲ Ζεὺς ἀφθινός Τιτᾶνας. ἐν δὲ
χρόνῳ μεταβολαι λήξαιτοσ ὄροι, Hes-
iod O. D. 189 τηλοῦ ἂπτ' ἀθανάτων
τοίσιν Κρόνος ἐμβασιλεύει. Now they
come, like the Oceanids in the
Προμηθεύς δεσμώτης, as sympathizing
witnesses of Prometheus's sufferings.

In the first verses the chorus give
the motive for their presence (δὲ ἡν
αἰτίαν πάρεστι, see on 128 above).
Then the countries are enumerated
which they have traversed on the
way from their distant home. The
following fragment (II.) is part of
Strabo I p. 33. φημὶ ... τὰ μεσημβρινὰ πάντα Αἰθιοπίαν καλείσθαι τὰ πρὸς Ὡκεανῷ. μαρτυρεῖ δὲ τὰ τοιοῦτα ὁ τὲ γὰρ Αἰσχύλος ἐν Προμηθεί τῷ λυμένω φησὶν οὕτω:

Φωσικόπεδον τ' ἔρυθρας ιερὸν
χεῖμα θαλάσσης
χαλκοκέραυνον τε παρ’ Ὡκεανῷ
λήμνην παντοτρόφον Αἰθιόπων,
ἐν' ὁ παντόπτης Ἡλιος αἰεὶ
χρῶτ' ἄθανατον κάματον θ' ἵππων
θερμαῖς ὑδάτως
μαλακοῦ προχοαῖς ἀναπαύει.

cóπεδον ἔρυθρας: s.v. Stephan. Byz. 'Ερυθρά: 'Ερυθρά ἡ θάλασσα, ἀπὸ Ἐρυθροῦ τοῦ Ἰρωνοῦ, Οὐρανίος ὦ ἐν Ἀραβικῶν δευτέρα ἀπὸ τῶν παρακείμενων ὥραν ἀνθρώπων εἰς καὶ πυρίνου, καὶ ἐπὶν βάλλῃ εἰς αὐτὰ ὁ ἥλιος τὴν αὐγήν, κατατέμπει εἰς τὴν θάλασσαν σκιὰν ἔρυθραν καὶ ὒμβρυφ δὲ κατακλυσθέντων τῶν ὥρων κάτω συφρέντοι εἰς θάλασσαν οὕτω γίγνεται ἡ θάλασσα τὴν χρόνον.—χαλκοκέραυνον: bronze-flashing, a bold formation designating the metallic gleam of the lake’s surface. Ср. Π. κ. 83 χαλκοῦ τε στερπτῆν, 922 ἄνων κεραυνοῦ κρείσσονα φλόγα, Eur. Ττο. 1104 κεραυνοφάες τῦρ.—τε: the enclitic is separated from χαλκοκέραυνον by the caesura, as Cho. 864 ἄρχας | τε.—λήμνην παντοτρόφον: see note on 808 above. For the lack of caesura see on 173.
Cic. Tusc. II 10. Affixus ad Caucasum (sc. Prometheus apud Aeschylum) dicit haec:

Titanum suboles, socia nostri sanguinis,
generata Caelo, adspicite religatum asperis
vinc tumque saxis, navem ut horrisono freto
noctem paventes timidii adnectunt navitae.

Saturnius me sic infixit Iuppiter,
Iovisque numen Muleiberi adscivit manus.
hos ille cuneos fabrica crudeli inserens
perrupit artus: qua miser solertia
transverberatus castrum hoc Furiarum incolo.

Iam tertio me quoque funesto die
tristi advolatu aduncis lacerans unguibus
Iovis satelles pastu dilaniat fero;
tum iecure opimo farta et satiata affatim
clangorem fundit vastum, et sublime avolans

III. These verses are in Cicero's own translation (ibid. c. 11).—In the Προμηθεύς διασώθης the hero is chained before the eyes of the spectators; here narrative takes the place of action.—1 f. Cp. 164 above.—asperis saxis: cp. φάραγγι πρὸς δυσχειμέρη, 15.—3 f. navem... adnectunt: see on 965.—6. Cp. 619 Βούλευμα μὲν τὸ Δίον, Ἡφαίστου δὲ χεῖρ.—7. cuneos: cp. σφηνὸς αὐθαίρη γιάθον στερνὸν διαμάθη; 64.—8. solertia: cp. τέχνης; 87.—9. castrum Furiarum: perhaps Ερινών φρουράν; after 143. In that case Ερινών would be
Ag. 645 παῦνα τὸν 'Ερινῶν.—10. See on 1024. Perhaps the gloss in Pho-
tius and Suidas, τρίτω φάει· τρίτη
ἡμέρα, relates to the original of ter-
tio die.—11. lacerans unguibus:
the original was ἐισαφάσματα (from ἐισαφάσω). Cp. Hezech. ἐισαφάσματα·
ἐισπτήματα, ἀπὸ τοῦ εἰσαφείνα, ἡ σπα-
ράγματα. Αἰσχύλος Προμηθεύς λυμένος.
The derivation from εἰσαφείναι is er-
roneous, but was doubtless suggested
by the expression which Cicero trans-
lates by tristi advolatu.—
12. Iovis satelles: cp. -1021-Δίος
15 pinnata cauda nostrum adulat sanguinem; quom vero adesum inflatu renovatum est iecur, tum rursum taetros avida se ad pastus refert. Sic hanc custodem maesti cruciatus alo, quae me perenni vivom foedat miseria; namque, ut videtis, vinculis constrictus Iovis arcere nequeo diram volucrem a pectore. Sic me ipse viduus pestes excipio anxias, amore mortis terminum anquirens mali; sed longe a leto numine aspellor Iovis, atque haec vetusta saeclis glomerata horridis lacutica clades nostro infixa est corpori, e quo liquatae solis ardores excidunt guttae, quae saxa assidue instillant Caucasi.

IV.

(205 H., 194 D., 194 N.)

Plut. Moral. p. 98 c (cp. p. 964 f.). νῦν δὲ οἴκ ἀπὸ τόχυς οὐδὲ αὐτομάτως πέρισσεμοι αὐτῶν (sc. τῶν θηρίων) καὶ κρατοῦμεν, ἀλλ’ ὁ Προ-

μήθεις τουτέστιν ὁ λογισμὸς αὐτὸς

ιππων ὅνων τ’ οἶχεα καὶ ταῦρων γονᾶς
doūς ἀντίδουλα καὶ πόνων ἐκδεκτορα.

dε τοι πτημῆς κώνων. — 15. adulat: προσαλνει, “wags at.” The eagle’s tail gloats, as it were, over Prometheus’s mangled flesh. Cp. Eum. 254 ὅμη θητελων αἰμάτων με προσαλή. — 22. sic me ipse viduus: αὐτὸς δ’ ἐμναυτόν χήρος. — 24. a leto numine aspellor Iovis: = ἐμοὶ θανεῖν οὐ πε-

πρωμένον, οὐ μόρισιον (753, 933). For the thought, see on 933. The prediction of 512, μυρλαις δὲ πημοναῖς δύαις τε kαμφθέως, is now fulfilled. — 27 f. From Prometheus’s blood, according to the fable, came the Colchian poison used by Medea in her sorcery. IV. Cp. 462 ff. above. As Prometheus there sets forth in detail his services to mankind, it is likely that here only a summary account is given, for the information of the new chorus. — πόνων ἐκδεκτορα: cp. διάδοχοι μοχθημάτων, 484.
ΠΡΟΜΗΘΕΥΣ ΑΥΩΜΕΝΟΣ.

V.

(212 Η., 205 Δ., 200 Ν.)

Plut. Moral. p. 757 d. ὁ δὲ Ἡρακλῆς ἐτερον θεῶν παρακαλεῖ μέλλων ἐπὶ ὄρνων αἱρεσθαι τὸ τόξον, ὡς Αἰσχύλος φησίν:

ἀγρεὺς δὲ Ἀπόλλων ὅρθων ἱθύνοι βέλος.

VI.

(213 Η., 201 Δ., 201 Ν.)

Plut. Vit. Pomp. c. 1. πρὸς δὲ Πομπήιον ἔως ἑτοί παθεῖν ὁ Ὀμηρός ὁμοίον εὐθὺς ἐξ ἄρχης, ὅπερ ὁ Αἰσχύλος Προμηθεὺς πρὸς τὸν Ἡρακλέα σωθεὶς ὑπ’ αὐτοῦ λέγων:

ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον.

VII.

(206 Η., 198 Δ., 196 Ν.)

Stephanus Byzant. s. v. Ἀθηνᾶς p. 7, 5. Αἰσχύλος τε Γαβίους διὰ τοῦ γὰρ λυσμένος Προμηθεὺς:

ἐπείτα δὲ ἦξες δῆμον ἐνδυκάτατον
(βροτῶν) ἀπάντων καὶ φιλοξενώτατον,

V. and VI. ἀγρεῦς: Apollo is so called as hunter and archer. It appears that Heracles, when he shoots the eagle, is upon the stage, standing somewhat at the side. The result of his shot may have been indicated by a heavy fall behind one of the periaktoi. Prometheus then joyfully exclaims, looking at Heracles, ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον.

VII. and VIII. Corresponding to the scene with Io in the Προμηθεὺς δεσμώτης, with its geographical description, was the account given to Heracles, in the Προμηθεὺς λυφικός, of his future expedition to the Hesperides (cp. the words of Strabo preceding Frg. X.). The goal of Io's wanderings lay in the east, that of Heracles's in the west. Thus the
two plays afforded the Athenians, who at that epoch were enormously interested in such accounts (see on 561 above), a description of all the wonders of the world.

According to the scholiast on Apoll. Rhod. iv. 284 (τὸν ἱερὸν φησὶν ἐκ τῶν Ἱππερβορέων καταφέρσει καὶ τῶν Ῥιπαίων ἄριστον, οὕτω δὲ εἶπεν Ἀκαλουθῶν Ἀλεξάλων ἐν λυκομενῶ προμηθεῖς λέγοντα τούτο) Heracles proceeds from the Caucasus to the Rhipean mountains. Aeschylus makes these the source of the Ister; he must therefore suppose them to lie in the northwest of Europe. On this route Heracles meets with Scythian tribes, the Gabii, or Abii, and the Hippemolgi, known to us from I. xiii. 4

— ἵν ὡσὶν ἐφ᾽ ἱπποπόλων Θρηκῶν καθοράμενοι αἵν
Μυσῶν τ᾽ αγχεμάχων καὶ ἀγανῶν Ἰππη-
μολγῶν
γλακτοφάγων Ἀβίων τε, δικαιοτάτων ἀνθρώπων.

Galenus vol. IX p. 385 ed. Charter. δοκεῖ μὲν γὰρ αὐτὴν (sc. πέμφις) ἐπὶ τῆς πνευμῆς Σοφοκλῆς ἐν Κολχίσι λέγειν ... Ἀλεξάλων δὲ ἐν Προμηθείς δεσμῶτη (probably a mistake for λυκομένω, but see note on 714 above):

Gabii, or Abii, and the Hippemolgi, known to us from I. xiii. 4

— ἵν ὡσὶν ἐφ᾽ ἱπποπόλων Θρηκῶν καθοράμενοι αἵν
Μυσῶν τ᾽ αγχεμάχων καὶ ἀγανῶν Ἰππη-
μολγῶν
γλακτοφάγων Ἀβίων τε, δικαιοτάτων ἀνθρώπων.

— ἵν ὡσὶν ἐφ᾽ ἱπποπόλων ... βροτοῖς: cp. the passage about the land of the Cyclopes, Od. ix. 107 οἳ μὲ θεοῦς πτεροβότης ἀθανάτοισιν οὕτω φυτεύοντι χεροῖν φυτῶν οὕτ᾽ ἄρδωσιν, ἀλλὰ τὰ γ᾽ ἀπαρτά καὶ ἄνθρωπα πάντα φύσεται κτέ. — ἵππακῃς: cp. the passage of Hippocrates quoted on Frg. IX.
ΠΡΟΜΗΘΕΥΣ ΛΥΟΜΕΝΟΣ.

εὐθείαν ἔρπε τήνδε: καὶ πρῶτιστα μὲν
Βορεάδας ἥξεις πρὸς πνοάς, ἵνα εὐλαβοῦ
στρόμβου καταγίζωντα, μὴ σ’ ἀναρπάσῃ
dυσχεμέρῳ πέμψῃ συντρέψας ἄφων.

ἐπὶ δὲ τῆς μανίδος ὁ αὐτὸς φησιν ἐν Προμηθεί:

ἐξευλαβοῦ δὲ μὴ σε προσβάλῃ στόμα
πέμψῃ. πικροὶ γὰρ κοῦ διὰ ζῴης ἀτμοὶ.

Χ.

(Strabo IV p. 182. μεταξὺ τῆς Μασσαλίας καὶ τῶν ἐκβο-
λῶν τοῦ Ῥοδανοῦ πεδίου ἐστὶ τῆς θαλάττης διέχον εἰς ἐκατὸν σταδίων,
tοσοῦτον δὲ καὶ τὴν διάμετρον, κυκλοτερὲς τὸ σχῆμα. καλεῖται δὲ
Λαθῶδης ἀπὸ τοῦ συμβεβηκότος. μεστὸν γὰρ ἔστι λίθων χειροπληθῶν,
ὑποστεφθέναν ἑχοντων αὐτοῖς ἀγροτιν. ἀφ’ ἥς ἀφθονοι νομαὶ βοσκή-
μασίν ἔσον, ἐν μέσῳ δ’ ὕδατα καὶ ἀλυκίδες ἐνίστανται καὶ ἄλες... το
μέντοι δυσαπολόγητον Αἰσχύλος καταραθήν ἢ παρ’ ἄλλοι λαβῶν εἰς μῦθον

IX. εὐθείαν ἔρπε τήνδε: perhaps
up the Ister, towards the Rhipaean
mountains, ὥσπερ ὁ Βορέης πνεεῖ, ac-
cording to Hippocrates de Aer., Ag.
et Loc., p. 291, 49, who says of the
Scythian region κεῖται ὅπ’ αὐτάς ταῖς
ἐρείς καὶ τοῖς ἄργοις τοῖς Ἱππολύσων,
and of the Scythians themselves
ἐθίνουσιν κρέα ἐφθά καὶ πίνουσι γάλα
ἐπὶ τῶν καὶ ἵππος γρήγορος: τοῦτο
ὁ ἑστὶ νυξὲς ἐπίτων.—Βορεάδας: for
the tribrach in the first foot see on
116. —εὐλαβοῦ: similar warnings are
given Io. See on 801. —στρόμβου:
ep. 1084 above.

ἔξευλαβοῦ κτέ.: this passage pert-
tains to the description of another
monster, which, as it seems, exhales
blood.—πέμψῃ: cannot stand out-
right for ἄρσι, as Galen says; nor
is this the case in the verse from
Aeschylus’s Pentheus, which Galen
quotes as another example, μὴ’ αἴμα-
τος πέμψα νὰ πέδι ἄρσες. The
word means breath (cp. Curtius, Gr.
Etymol. 5 p. 718), and stands in both
passages much as πνοὴ φοίνου σταλά-
ρατος, Soph. Ant. 1238.—σε... στό-
μα: ep. Εὐρ. 59 κε κότων φράνον, 875
tis μ’ ὕποδειται πλευρᾶς ἄδων, Sept. 834
κακῶν μὲ καρδίαν τι περιπέτει κρόος,
Pers. 161 καὶ με καρδίαν ἄλλες φρά-
τες. Krüger II. §46, 16, 3; G. 917; H.
625 c.—οὐ διὰ ζῴης: ep. 800 above.
ξεις δὲ Δινύων εἰς ἀτάρβητον στρατόν,
ἐνθ’ οὐ μάχης, σάφ’ οἶδα, καὶ θοῦρος περ ὃν
μέμψει· πέπρωται γὰρ σε καὶ βέλη λιπεῖν
ἐνταῦθ’· ἔλεοσθαι δ’ οὕτων ἐκ γαῖας λίθων
εἵεις, ἐπεὶ πᾶς χώρος ἐστὶ μαλθακός.
ιδὼν δ’ ἀμηχανοῦντα σ’ ὁ Ζεὺς οἰκτερεῖ,
νεφέλην δ’ ὑπερσχῶν νυφάδι γογγύλων πέτρων
ὑπόσκιον θῆσει χθόν’, οἷς ἐπετα σὲ
βαλὼν διώσει ῥαδίως Δίγυων στρατόν.

Χ. From the northern region Heracles turns southward. His next destination is the realm of the monster Geryones. On the way he comes into conflict with the Ligyes, and is saved by the miracle of a shower of stones. Cp. Dionys. Hal. Antiq. i. 41 δὴ λοι; δ’ τὸν πόλεμον τόνδε (that of the Hellenes against the Ligyes) τῶν ἄρχανων ποιητῶν Λισχύλος ἐν Προμηθείλοι λυμένων· πεποίηται γὰρ αὐτῷ ὁ Προμηθεύς Ἦρακλεὶ τὰ τε ἄλλα προλέγων, ὡς ἐκαστὸν αὐτῷ τι συμβιβασθεῖ ήμελλε κατὰ τὴν ἐπὶ Γηρυθυνὴν στρατεύαν, καὶ δὴ καὶ περὶ τοῦ Δικτυτικοῦ πολέμου ὡς οἱ ῥάδιοι δ’ ἄγων ἔσται διηγοῦμενοι. This adventure Aeschylus described in a choral passage of his Heraclidæ, from which these words are preserved: ἐκεῖθεν ὥμενοι ῥθόκερως βοῦς

1. On the tribrach in the second foot, in a proper name, see on 715 and 2 above. — 2. καὶ . . . περ: this occurs in Homer, though καὶ περ does not. Krüger II. § 56, 13, 1. — 7. Frequent resolutions occur in these descriptions (cp. on 715) owing to the novelty of the subject. Here two resolutions in one verse. For the anapaest see on 6 above; for the dactyl, on 18.— 9. διώσει: cp. Hdt. iv. 102 τὸν Δαρείου στρατὸν ἴθμαξε διώσασθαι. — Δίγυων: see on 2 above. On Heracles’s visit to Atlas see Introd. p. 13, footnote 1.
METRES OF THE LYRICAL PARTS.

LYRIC VERSES IN THE PROLOGUE.

115. Bacchic tetrameter.

> _ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

117. Dochmius and cretic.

> _ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

PARODOS.

FIRST STROPHÉ, 128–135 = 144–151.

Ionic.

> _ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

_ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

_ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

_ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

_ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

_ _ _ _ | _ _ _ _ | _ _ _ _ | _ _

Note.—For the acaephyal phrase which begins lines 1, 4, and 6 (the common dipody _ _ _ _ | _ _ _ _ | _ _ _ _ | _ _ _ _ ), lacking the first three syllables), see Christ, *Metrik*², p. 508. In lines 5 and 9 occurs a peculiar form of measure, in which _ _ _ _ replaces _ _ _ _ .
METRES OF THE LYRICAL PARTS.

Iambic and Logooedic.

\[
\begin{array}{cccc}
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\end{array}
\]

(According to 182.)

FIRST STASIMON.

Ionic.

\[
\begin{array}{cccc}
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\_ & \_ & \_ & \\
\end{array}
\]

Trochaic and Logooedic.

\[
\begin{array}{cccc}
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\end{array}
\]

Iambic and Logooedic.

\[
\begin{array}{cccc}
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ \\
\end{array}
\]

Note.—This scheme follows the antistrophe. See on 425–430.
SECON D STASIMON.

FIRST STROPE H, 526-535 = 536-544.

Dactylo-Epitr itic.

Second Strophe, 545-552 = 553-560.

Loga eo dic.

MONODY OF IO.

PROÖDE, 566-573.

Iambic, with Do chmii.

> : _
> : _ _ _ _ _ _ _ _ _ 
> : _ _ _ _ _ _ _ _ 
> : _ _ _ _ _ _ _ _ 
> : _ _ _ _ _ _ _ _ Two dochmii.
> : _ _ _ _ _ _ _ _ Lengthened dochmii. Christ\textsuperscript{2}, p. 431.
> : _ _ _ _ _ _ _ _ Two dochmii.
> : _ _ _ _ _ _ _ _ Two dochmii.
Strophe, 574–588 = 593–600.

Dochnii, with other Rhythms.

Two dochnii.
Cretic and dochnius.
Dochnius and two cretics.
Dochnius.
Dochnius and cretic.
Four cretics.
Dochnius.
Logaoedic.
Trochaic.
Two dochnius and cretic.
Dochnius.

Trochaic-iambic.

Dochnius and two cretics.

CHORICUM.
687–695.

Cretics and Dochnii, with other Rhythms.

Two cretics.
Three cretics.
Two dochnii.

Iambic and Logaoedic.

Cretic dipody hypercatalectic.
Iambic.
THIRD STASIMON.


Dactylo-Epithetic.

Epode, 901–906.

Iambo-Trochaic.

Logaedic close.
APPENDIX

A. LITERATURE.


B. Variations from the Medicean Manuscript.

[See G. Hermann, Aeschylis Tragoediae, ed. II. (1859), vol. II.; R. Merkel, Aeschylis quae supersunt in codice Laurentiano veterrimo, Oxoniis, 1871; N. Weckleins, Aeschylis Tragoediae, Berolini, 1885, vol. I. The reading of the text precedes the colon; that of the manuscript follows it. W. = Wecklein.]


APPENDIX.


C. REMARKS ON PARTICULAR PASSAGES.

[CP. THE WORKS NAMED IN APP. A.]


37. Kiehl p. 50 requires θεὸς for θεῶν, but thinks the verse spurious because it disturbs the stichomythic arrangement. For the same reason Ludwig, zur Kritik des Aesch. p. 26, strikes out the following verse. Cp. Kvičala Zeitschr. für öst. Gymn. 1858 p. 609 ff.


41. The question-point, standing in most recent editions after πῶς, we have again put after οἷον τε. Hartung's objection, that disobedience to Zeus is possible, leaves out of account the peculiar attitude of the menial's mind; cp. 36, 44. The conjecture of R. Meister (Comment. Sem. Phil. Lips. 1874 p. 280), ὄντωντα for οἷον τε, is attractive.

49. If ἐπράξῃ is to be retained, it must be defended by Eur. 125 τί σοι πέρακται πράγμα πλὴν τεῖχειν κακά, Eur. Med. 1064 πάντως πέρακται τάτα κοιν ἐκφέξεται (Schoe. ἀντὶ τοῦ 'κέριται, εἰμαρτάται, πέρασται'), Hdt. ix. 110 οὗτω δή τοι, Μάσιστα, πέρασται, and explained "all else was subject to allotment (assignment), save only dominion over the gods"; that is, "chieftainship of the gods was impossible for thee, and another office would have been equally a position of dependence." But how this interpretation of ἐπράξῃ can be reconciled with the known uses of πράστευ, is hard to see. The connexion gains greatly by Stanley's emendation. The conjectures ἐπράζῃ (Abresch), ἐπέχη (C. G. Haupt), ἐκράζῃ (Reisig), ἐφράζῃ (Caesar), ἐπράζῃ and ἄπρακτει
(Wieseler), πάραντα πράσσε (Lowinski), ἐπάχθη Ζηνή θεοίς κοιμανεὶν (Weil), ἐπάχθη (Merkel Aesch. cod. Laur. praelectionis lineamenta, Quedlinburg 1871 p. 8), are valueless (cp. Schoemann Mantissa Anim., at beginning). That ἐπαξθής occurs nowhere else in tragedy is not a valid objection. The same is true of ἀπεκθής (Soph. Ant. 50). The more usual word ἀχθεινός would here be less appropriate than ἐπαξθής.


64. Cp. Hermann and Bergk Jahrb. für Philol. 81, 293.


77. Heinsoeth Wiedenh. p. 35 τοῖς ἔργον, on ground that the words εἶ νακών γένοιτο, written in cod. Guelph. above the line, indicate the singular.

83. Blomfield conjectures προστίθη after Et. M. 478, 10 οἵτω καὶ οἱ ’Αρτικοὶ ... χρώνται τοῖς τρίτοις προσωπίσω τῶν παρατατικῶν ἐν τοῖς προστατευτικοῖς· οἷον ἑτίθην, ἑτίθη, ἑτίθη, ἑτίθη.

86 f. Elmsley προμηθίας. — The reading τύχης in other mss. is a correction for τέχνης misunderstood.

89 f. Nauck πηγαὶ τε παταμῶν ποντίων τε κυμάτων νάριμον ἀγκάλισμα.

94. Oberdick Zeitschr. für üst. G. XXII. p. 328 τρησμυριστῇ for τῶν μυριστῇ following the Schol. (see above).


100. Coenen (de comparationibus et metaphoris apud Atticos praeargent poetas, Utrecht 1875) τερματι τῶν ἔπεκέλσαν.

107. On the form of the fifth foot see Wecklein Studien zu Aeschylos, p. 130.

112. The analogy of Cho. (Wanderlich Obs. Crit. in Aesch. trag. p. 113 and Hermann on Soph. Ai. 448) and of the Latin hic dolor (Schoemann) does not justify τοίσιδε. This reading would be correct only on the supposition that πονᾶς ἀμπλακημάτων expressed a single idea, like χθενὸς πέδων. But here ἀμπλακημάτων is logically distinct, and should be also syntactically distinct; else the thought loses its proper point. Cp. 563, 620. Similarly in Ag. 1692 the Med. has αἰσχύνουσ’ for αἰσχύνων.

113. The reading πασαλευτός (Turnebus wrote πασαλευτὸς ὃν) of other mss. is only a correction of the reading of Med. πασαλεύμενος (sic !). Dindorf regards πασαλευμένος as a gloss upon προασπαρμένος. But ὑπαθρίος demands an idea like αἰκήςφοιμένος; accordingly πασαλευμένος should be changed to προασπαλεύμενος. Cp. Wecklein Studien zu Aesch. p. 34. The explanation of προσαλεύμεν
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mentioned in the notes is that of Buttmann Lexil. II. 159; another (προ-εσ-
ελείν) has been proposed by W. Clemm in Acta Soc. Philol. Lips. ed. F. Ritschl,
I. 1 p. 77. — Meanwhile the emendation προσελομένος has been proposed in-
dependently by M. Schmidt, Rhein. Mus. 26, p. 223. This is also accepted by
F. V. Fritzscbe (Miscellanea, Rostock 1882), who lays down four forms, προσε-
ελέι, προσελείν, προσελείν, προσελείν, and derives thence Lat. protelare.

117. Dindorf τίς ἵκετὰς τόνδε τέρμων πάγον; against this see Heimsoeth
Wiedenh. p. 307. C. Fr. Müller makes two dochmii, ἵκετο τόνδε τερμώνον ἐπὶ
πάγον.

139. Weil thinks παίδες and Ὄκεανοῦ glosses; but this system corresponds
with 152 ff. if the interjection αἰαί αἰαί 136 is not counted (cp. Sept. 870). Or
an interjection like φεῦ φεῦ may have fallen out before 152.

142. προσπαρσός might easily pass into πρός πατρός, through the omis-
sion of τορ after πρό. The variant of the cod. Lips. προςπαρτός, received by
Dindorf, is objectionable because ἐγὼ has to be added.

156 f. The cod. Med. has ὡς μῆκοτε θέος μήτε τίς ἄλλος (not αὐτὸς). Dind-
orf, in the belief that ἄλλος in the ms. had been altered from αὐτός (= ἀνθρω-
πος), which stands in the lemma of the Schol., wrote ὡς μῆκοτε θέοιν μήτε τίς
ἀνδρῶν; for this, in the first edition, the editor gave ὡς μῆκοτε θέοιν μήτε τίς
ἀνδρῶν, nearer the tradition, and with a poetical shift of construction (cp. Ag.
358, Eunm. 70, Soph. El. 199, Αἰ. 243, Eur. El. 1324). Now, however, it appears
from Merkel’s collation and R. Schöll’s statement in Hermes xi. p. 219 ff. that
ἄλλος was the original reading of the ms. From this we have no reason for
departing. We must suppose that αὐτός (= ἀνθρώπος) in the lemma of the schol.
 arose from a gloss written over ἄλλος.—Elmsley and Cobet write ἐγεγήθηει,
following Hesych. ἐγεγήθηει· ἐγειρεν. Dindorf (who thinks ἐσπερηθευς possible)
says rightly that ἐπηγηθειν is here specially appropriate. Cho. 772 (γηθοσχε
φρεν) proves the complete use of the verb ἐχεθειν for Aeschylus.

161. L. Dindorf (Thesaurus I. 2 p. 2320) considers ἀσχαλάν un-Attic for
ἀσχάλλειν (see 308), so that ἀσχαλεί would have to be written here, 248, and
764 for ἀσχαλᾶ. See also Herwerden Exerc. Crit. p. 63. But as the epic
language employs both verbs, there is no good ground for denying either of
them to the lofty tragic diction of Aeschylus. Besides, ἀσχαλᾶν is proved for
tragedy by Eur. Iph. A. 920. In none of the three passages does the sense
demand the future; this Dindorf acknowledges. Even συνασχαλᾶν 303 can be
taken as present.

163. Hermann ἀστραφῆ, Dindorf ἄκανθον and 182 δέδια δ’ with Porson for
δέδια γάρ. The double change, of strophe and antistrophe, is inadmissible.
Ahrens (Phiol. XXIII. 6), after Hermann, refers the gloss of Hesych. ἄκαν-
θόν· ἄγγαμπον to our passage, and corrects it to ἄκανάμπετον νῦν· ἄγγαμπον
with much probability.

170. The original reading of the Med. ἄφ’ ὦτον was restored by Weil.

187. The Med. has ἐξων Ἴεν· ἄλλα· ἐμπάς ὄω (ο in an erasure) with a
superfluous anapaest. Brunck omitted ὄω. Hermann changes ὄω to ὄω and
APPENDIX.

assumes, with Scholefield, a lacuna after it, to make this anaapaestic system equal to the foregoing. Both and Heimsoeth (Wiederh. p. 248) rightly think Zeóς and ἀλλὰ to be glosses.

203. This verse, attacked by Nauck Zeitschr. für Alterth. 1855 p. 110, who compares Eur. Hec. 789, is rightly defended by Weil.


211. Elmsley and Dindorpf κρανόιτο.


217. The Schol. also read προσλαβόντα. Most editors adopt the reading προσλαβόντα of other mss. See commentary.

223. Hermann τιμᾶἰ, with a few lesser mss. — The reading ἀντημείψατο (two lesser mss.), generally adopted since Blomfield, is only a substitution of the commoner for the less common word.

234. Elmsley τασίδι.


246. Hermann φιλοις ὀικτρός, because φιλοις stands in some mss. (Hesych. οἰκτρᾶ· ἔλεεινά, οἰκτρᾶ· ἔλεεινότ. But cp. Ar. Ran. 1063, where all mss. have ἔλεεινολ for ἔλεεινολ. Probably φιλοις γ' is necessary (cp. Blomfield Gloss. on 1018). Mitschenko (Revue de Philol., nouv. sér. 1877, p. 268) kal μὴ φίλους (“even to those who are not my friends”).

246. The τ' after θητοῦς in the Med. is due, as in 700, 776, 948, to a whim of the copyists; cp. W. Ars Soph. emend. p. 27. On θητοῦς γ', which some mss. have, see Meineke Philol. XIX. 231. Hermann γε παύσας, to which Hartung added κατουκές in 250. — As the Med. has προσδέρκεσθαι with σ scratched out (cp. Cho. 647 προσχαλκεῖει for προσχαλκεῖει), Keck Jahrb. für Phil. 81, 479, conjectures προσδοκέσθαι, thinking it incredible that men leading a dull, dreamlike life should have had foreknowledge of death. Cp. Weil's note.

253. Meineke, i.e., φλωγωτόν φῶς (as Sept. 25 νυσός has crept into the text for φῶς). But the epithet φλωγωτόν and the emphasis which lies on ἔφημερον, makes a change of this sort needless.

255–257. In the mss. all these verses are given to the chorus-leader. The stichomythia was restored by Welcker Tril. p. 62 (Nachtrag p. 69); the addition ὄδαμψιν χαλόμη is a confirmation. So just below the change of person (Πῦ.) is not indicated at 263, but at 266. O. Ribbeck aieὶς έται γ'.

270.


268. Elmsley τοιαύτης and τυχών. Probably τοιαύτης με ought to be written. Aeschylus appears to use τοιαύτης only where τοιούτης is metrically inconvenient (Prom. 920, Sept. 570, Suppl. 400, Pers. 606, Eum. 378).

271. The change of καὶ μοι to καὶ τοι (Blomfield, Hermann) is unsuitable. See commentary.

272. Schol. γρ. βλάβας, a clumsy explanation.

275. Weil πυκνά τοι or πανταχοῖ.

291. Madvig (Advers. Crit. p. 189) ὁ δὲ ἐστὶν ἐν ἑτῶν, but νείμα με ἐν (without ἡ σοι) would be better, supposing that ἐν were really necessary.

298. Dindorf ἡ, τι χρήμα κεφάλα, after ὁχ. 10.

313. Schoemann interprets χόλον μόχθων “the wrath of chastisement,” that is, “the wrath that manifests itself in the sufferings inflicted on thee”; he compares ἐν δέδωκεν ἐν ποιμ. 446. A better parallel would be ἀλατεινά πόνων 900. But both are different; to make the relation of the words identical, μόχθων would have to be referred to Zeus. Caesar (Philol. XIII. 609) joins μόχθων and παρόντα, but this again is improbable. The order of words, τοῦ νῦν χόλον παρόντα, for τοῦ νῦν παρόντα χόλον, is much more endurable, if the following word also belongs to χόλον. Against Haupt (Ind. lect. Berol. 1860 p. 6), who pronounced this order defensible neither on metrical nor stylistic grounds, Dindorf (Jahrb. für Philol. 87, p. 75) cited Thuc. i. 11 (cp. Classen’s note), iii. 34, Xen. Anab. v. 3. 4, Döderlein’s emendation (Reden u. Aufsätze, p. 393), χόλον for χόλον, as ‘multitude’ (cp. μυρλοι 541), has received much approval. Meineke (Philol. XV. 139) proposed ἦλον; afterward (Sopor. Oed. Col. p. 227) he preferred Haupt’s conjecture, τοῦ νῦν πόλιν παρόντα μόχθων. But the sense demands χόλον as a connecting link between the ideas of κόλοι and μόχθων. Accordingly the editor has written τοῦ νῦν χόλον παρόντα μόχθων, an emendation proposed by Lowinski (Zeitschr. für Gymnasialw. XX. p. 638). χόλον passed into χόλον after τοῦ νῦν, as 792 πόνων became πόνων, 806 πόρου became πόρον.

328. On the relation of ἄκριβῶς to περισσόφρων, see Meineke Philol. XX. 638.

331. The infin. μετασχίσων (restored by Weil) passed into μετασχισάων, because καὶ was assumed to be ‘and.’ Schütz wished to supply μετά with τετολμικόν (Welcker’s Rhein. Mus. XI. p. 315), but his citations, Soph. Ant. 637, O. T. 347, are not pertinent. Kiehl (p. 55) changes αἰριας to αἰδιας and omits 331–333, because participation of Oceanus in Prometheus’s deeds is not known to the legend, nor consistent with Oceanus’s character in this play. In fact v. 234 excludes the supposition that Prometheus was aided by any god. Nevertheless there is no interpolation. See commentary above. For the change of πάντων to πτῶν, cp. the reading of the Med. ταύτα for τάντα in 506.


345. Hirschig ὅ̣ κει.— Brunck changes εἶνεκα to ὡ̣ οὐνεκα everywhere; but οὐνεκα (ο̣̣̣̣ ένεκα, cp. ὡ̣ οὐνεκα) is a conjunction, not a preposition. Cp. W. Curae Epigr. p. 36.

347–372 are given to Oceanus in the mss. Elmsley rightly added them to Prometheus’s speech. Wieseler and Bergk Zeitschr. für Alterth. 1851 p. 533 propose to leave to Oceanus 347–369 or 347–365. Hartung aptly remarks, ‘This recital of Zeus’s deeds is so magnificent, that it is almost too evident that the poet is speaking through Prometheus’s mouth.’ Cp. also Weil’s note.

348. Valckenaer (on Eur. Hipp. p. 277) remarked that πρῶς must here have the dative, because there is no idea of motion or direction. Accordingly Hartung and others have edited πρῶς ἐσπέροις τόποις (Bergk Jahrh. für Philol. 1860 p. 417 προσπέροις τόποις). It would be more probable to regard πρῶς as metrical correction for ἐς, and ἐς as a repetition of the first syllable of ἐσπέροις, and to write καθ’ ἐσπέροις τόποις. But see the commentary.

349 f. Blomfield ἓστηκε κὼ̣̣̣̣̣̣̣̣̣̣̣̣̣ η . . . ἐρείδων ἀχθος. — Schoemann erroneously thinks κιόν’ dual. The plural in Homer is different.

354. Gaisford and Porson ὅσις (without πᾶσιν) ἀντέστη, Wunderlich (Observ. Crit. in Aesch. trag. Gott. 1809 p. 27) πᾶσιν ὃς ἀντέστη (against this Bergk. Zeitschr. für Alterth. 1835 p. 940, Dindorf ibid. 1836 p. 5); Naeke Opusc. 1. 175 assumes between πᾶσιν ὃς and ἀντέστη; Weil εἰς ὃς ἀντέστη, Heimsoeth (de diversa div. mend. emend. Bonn 1866) πᾶσιν ὃς πρῶςτη, which Lobeck had before proposed, but afterwards recalled (on Soph. Ai. 803 p. 355 n.). Hermann’s emendation is right.


378 ff. The mss. have ὅργης νοσοῦσης, Stobaeus Flor. xx. 13 ὅργης ματαλας (and αὐτὸ for ἄτροποι), Plut. Consol. ad Apoll. p. 102 ἡ ψυχὴς γὰρ νοσοῦσης εἰσὶν ἄτροποι λόγοι, ὅταν τις ἐν καρφῷ γε μαλβᾶσθαι κέρα, Themist. Or. vii. p. 98 φάρμακαν δὲ ὅργης αἰδεινοῦσης τὸ μὲν αὐτίκα λόγος ἑστίν, ὃς σοὶ τημειώθη ἐπάνω σφαδάζουσαν καὶ γέουσαν ἑτ. Hermann remarks, ‘νοσοῦσα non erit nimia et modum excedens ira intelligenda, sed quae non imploet modum nec possit recte censeri ira esse,’ and writes ψυχῆς νοσοῦσης after Plutarch; at the same time, guided by schole. Α ὃς λόγοι οἱ παρακλητικοὶ θεραποῦσθαι τὴν ὅργην ἀργαλεῖνουσαν καὶ σειρομένην, he suggests ὅργης σφραγὼς, which Heimsoeth, Wieder- herst. p. 139, proves to be right. Reisig conjectures ὅργης νοσοῦσιν, Dindorf ὅργης ζεύσις, Weil φρονέσι νοσοῦσις. It is certain that the reading ὅργης νοσοῦσης arose from a gloss, ψυχῆς νοσοῦσης. Plutarch has preserved the whole of this gloss, whereas in our mss. half the original (ὁργῆς) is retained. Now that we know that in 380 the Med. has σφραγῶς, with the other mss., and not σφυδῶτα, it is still clearer that the original σφραγὼς in 378 was confused with σφυδῶτα in 380. For in 380 σφυδῶτα is required by the sense (see commentary) and by Cicero’s translation, in gravescens corresponds to σφυδῶτα, and the words preceding the quotation, crat in tume re animus, to σφραγω-
σησ. So in Themistius ὄργης οἰδαμοῦσις is the paraphrase of ὄργης σφραγώσει, and σφαδάξουσαν καὶ ζέωσαν ἔτι that of σφυδώντα θυμόν.

384. Turnebus τῷ δὲ τὴν μόσον.


389 ff. To restore the responson Heath omitted δὲ and λειβομένα, and in the next verse wrote έτεγξε after Par. Α. ‘Sed particula abesse non potest neque λειβομένα delendum est, sed excidit aliud in antistropha’ Hermann, who writes δακρυσιστακτόν ἀπ’... βαδινὸν δ’ εἰδομένα, and remarks on the reading βαδινον, ‘potest videri verum esse, ut Aeschylus expresserit τέρεν δάκρυον.’ On the questionable position of δὲ, see commentary on 321, Burgard Quaestit. gramm. Aesch. p. 71. Weil δακρυσιστακτόν ἀπ’... β’ ἄδινον, G. Wolff Rhein. Mus. 19, 464 (and before, Hermann El. doctr. Metr. p. 494) δακρυσιστακτι δ’. The word ἄσταγη, formed with a privative, is not a proof of this. The right reading is δακρυσιστακτα δ’.

408. Hermann (δακρυγέει) στένουσα (so minor mss. for στένουσι). Dindorf supplies περιθομέναν, Weil τ’ ἔσχατια. The needed sense is given by δ’ ἑσπεριοι. See commentary.

420. Ἀραβίας of the mss. is metrically wrong, and it is inconceivable that a well-known country could be so atrociously misplaced. Boissonade "Ἀθανασίας, Schütz Χαλκίδας, Wieseler after Plin. H. N. vi. 17. 19 "Αραμίας; Hermann Σαρματάν, Heimsoeth (Wiederh. p. 488 and de interp. comm. alt. p. X) Χαλκίδας (i.e. the Scythian Chalceis; see Steph. Byz. s.v. Χαλκίς), B. Foss "Ἀρείων. Hartung "Ἀρίας τ’ or Κάριας after Cho. 423. The latter is open to grave objections; see W. Studien, p. 12. The poet might treat the quantity of such a word arbitrarily; thus in Pers. 318 he has Μάγος, and in Pers. 29, 302, 31, 967, he makes the penult of "Ἀρτεμίδρης and Φαραώδης now long, now short.

422. Hermann Καυκάσου πόλεως, Wieseler Καυκάσου λέπας. — The lemma of the Schol. and several mss. have νέμωνται. The reading of the Med. νέμουσαν has been retained for the sake of variety after νέμονται 412.

425-430. Hermann restored the responson, rejecting ἅλλον and assuming a gap after 431. Cp. O. Ribbeck Rhein. Mus. XIV. p. 627, who writes δαμὲντ’ ἄκαμάτος εἰδόμαμ θεῶν, and Heimsoeth de parodi in Aesch. fab. Theb. conform. p. 8, who proves similar interpolations for Sept. 886, 912, 952, 996. Heimsoeth conjectures εἰδόματοι θεῶν (so other mss. for θεῶν) δαμὲντ’. That ἄκαματος ἀδαμάτοτοι λύμαις comes from 148 is shown in the commentary. Τιτάνα is a gloss on θεῶν. Even "Ἀταγαν or "Ἀταγανθ’ is recognizable as an interpolation. — Before οὐράνιον τε τόλον we expect the idea 'Earth.' Hermann Ἀταγανὸς ύπέροχον οὐράνιον κραταίον, ὃ γὰρ οὐράνιον τε, Halm (Lectt. Aeschyl. Monach. 1835) "Ἀταγανθ’ ὃς αἷν ὑπερέχων χειρός (χειρός was given by Schütz) κραταίον, Ludwig and Pleitner (Beiträge zur Kritik u. Erklär. von Aesch. Agam. u. Soph. Antig. p. 23) ὁς αἷν for ὃς αἷν (but ὃς means 'land,' not 'earth'). — For ὑποστέναξεi Hermann, to get the idea of carrying, writes υποστέγαζεi after Hesych. στέγει· βαστάζει, ὑπομένει, Suidas (s.v. στέγει) στεγῶνων· ἀνέχοντονω· βασταζόντων, Aesch. Frg. 298 patros (sc. "Ἀταγανθος) μέγιστον ἄθλον οὐρανοστεγή.
Dindorf ὁχὼν στενάζει. The notion of στενάζειν is to be retained, on account of what follows (see commentary). The sense of carrying is probable only for στέγειν. Respiration may be produced by writing, for instance, μόνον δὲ πρόσθεν ἐν πάνοισιν δαμέντ' ἐσειδόμαν | θεών, δὲ ὑπέροχων σθένος κραταῖον | γαλας οὐρά-νυν τε πάλον στέγων ὑποστενάζει.

433 f. Dindorf transposes ὅριον for ὅριον ὄν. Heimsoeth conjectures ἐμβρέμει for ὑποστενάζει and ὑποθεσάμεν ὑπερστενάζει.

442. Koehchy (p. 402) βροτοῖς ὁ ἐφήματα, Meineke δὲ πράγματα, Fr. W. Schmidt (Satura Critical, Neu-Strelitz 1874) τὰ δὲ βροτοῖς ὁμήματα. The ms. reading is right; see commentary.

446. Meineke ἐφώοιη.


455. Doree ὅδοις, from Stob. Excl. Phys. i. 1; Hermann φόσεις. That δυσκρίτως belongs also to ἀνταλάτι is noted by Heimsoeth Wiederh. p. 43.

461. Hemsterhuis (on Lucian I. p. 88) μνῆμα (and γραμμάτων τε σύνθεσιν). Hermann’s remark, ‘multo aptius et commodius cum aperto genitivo coniungitur ἐργάνη, quam si Μουσών ex μουσομήτωρa esset intelligendum,’ cannot outweigh the consensus of the mss. and Stobaeus. Nor is it quite true that Μουσών is to be supplied for ἐργάνην from μουσομήτωρα.

463. Hermann understands σῶματων of the mss. as the bodies of the riders he compares σωματηγός, σωματηγεῖν. But this does not comport with ἐνύγλαιος, nor with the thought ὅπως ... μοιχημάτων γένοιτο.


475. Hartung iatén, Nauck (Bulletin de l’Acad. de St. Pé. 1863 p. 34) and Meineke (Philol. XX. 52) δτοις et (or olois et), Heimsoeth and Weil iásmov, Herorden (Exerc. Crit. p. 93) lautos et. See commentary on 42.

494 f. ἔξωκα ... ἣδονὴ χολῆ, for ἔχοντ’ ἥδονῆν, χολῆς, Wieseler. Hermann assumes instead a lacuna between 494 and 495.

496. Reisig χάμ’ ἄκραν, Hartung σών τ’ ἄκραν (better would be συγκαλυπτά τ’ ἡ’ ἄκραν). Schoemann interprets “long back-piece,” “chine”; but ἡ ρόχις περί ἑπομενής ἐκεί, καὶ ἡ μὲν πρώτη καλεῖται αὐχήν, ἡ δὲ δευτέρα ἰζῆ, ἡ δὲ τρίτῃ ἀσφόν, Est. M. p. 636, 23. Hermann ‘μακρὰν ἀσφόν dicit, quod ea pars etiam caudam comprehendet.’ It is true that the tail of a victim had, acc. to the Schol. on Eur. Phoen. 1256 (cp. Ar. Pax 1054), special significance in empyr-

511. Keck μ’ ἀλας for μοῖρα.


535. Hermann and Bergk μάλα μοι τὸδ’ ἐμμένοι. Weil τοῦτ’ for τὸδ’.
541. ‘Excidisse videtur adverbium "crudeliter" significans’ (Hermann). Dindorf γυ νο φθέροις, Hartung θείον δέμας, Heimsoeth μυριος δέμας διακοιμηνον μυκήμασιν.

543 f. For ἰδια γνώμη, Reisig αὐτογνωμόνως (γν makes position), Dindorf αὐτών (an unattested word) γνώμη, Meineke αὐτάβουλος ὄν (Sept. 1053), Weil οἰδόφων γνώμαι, Heimsoeth (de interp. comm. alt. p. XI) αὐτοβουλία (late Greek). See commentary. — Dindorf ὑπ’ for φέρ’.

548. Reisig ἀντόνειρον (just so in Cho. 319 ἰσοτίμαιρον has arisen from ἀντίμοιρον with ἵσο- superscribed). Hermann in 558 λέχος εἰς for καὶ λέχος.

550 ff. Hermann άρμονίαν βρατῶν, Dindorf ὀποτε θνατῶν τῶν Δίδα άρμονίαν ἀνάρων. It seems best to keep θνατῶν and in 560 πείθων (generally πιθών, after other mss., is read).

559. That Hesione here, as elsewhere, is sister of the Oceanids, not, as Hermann thinks, of Prometheus, appears from the statement that the Oceanids sing the bridal song.


568. Dindorf with Schlesner (on Et. M. p. 60, 8) ἀλείδ δα, Hermann with Monk ἀλευ δα. For the meaning, see Ahrens Philol. XXIII. 206.


575 f. Hartung ὑποκλήταν. — Hermann ἤγουσιν ᾿μκραί or χθόνις ἁλάναι; Dindorf supplies πάλιν.

598. Hermann κέντροις ἀφέναις or κεντήμασιν.

601. Hermann supplies ἡρας from the Schol. τοῖς τῆς ἡρας; but the scholar evidently did not have ἡρας in his text. A general designation is more suitable; this can scarcely be anything else than ἄλλων.

613. Fr. W. Schmidt ἀ κλειδῶν άφθαλμα.


624. Hermann is inclined to suppose that the words ᾿αι δεὶ γενέσθαι, ταῦτα καὶ γενήσται, quoted by the Schol., have fallen out after this verse.

628. Cobet Nov. Lect. p. 655, in proof of the long α in θράζαι, adduces the pun in Aristot. Rhet. iii. 11. 2 ὑφηττας εἶ and θράττει σε.

629. Brunck μάσσον ἦ ὁς, following a reading cited by Turnebus. Elmsly suggested μασσόνς ἦ ὁμός, Hermann μᾶσσον ὄν ἔμοι. Dindorf adopted ὄν; but against this Foerster de attractionis usw Aesch. p. 28 (‘consentaneum non est modum curandi et rem ipsam ad quam cura spectat inter se comparari’). The ὅς of the mss. is defended, with the examples given in the commentary, by Bekker Homerihome Blätter p. 314, Meineke Philol. XIX. 237, Schoemann Lehrte von den Redetheilen p. 233. Schoemann comes to the conclusion that ὅς after the comparative has, logically at least, as good warrant as ἦ, or
as the German als and wie, which correspond to ὡς in meaning. See Gött. Gel. Anz. 1862 II. p. 729 f.

636. Ribbeck inclines to throw out this verse as an interpolation, so as to obtain the frequently recurring group of four verses. It is more reasonable to make Prometheus’s five verses correspond to Iō’s first five.

642. Med. (and most mss.) ὀδὺρομαι, with the addition γρ. αἰσχύνομαι. Most editors have slighted the genuine tradition and adopted a poor conjecture, for αἰσχύνομαι is nothing more. Wieseler ὀφύνομαι.


686. Koechly (p. 403) ἔχθεσων (cp. Ili. ix. 312). This would be in place if the sentiment were like that of 1069.


706. Hartung θυμέρ ἐμβαλλ’.

708. Hermann τρέφομαι, after some mss.

712 f. The mss. have ἀλλ’ ἀλιστῶν γύποδας. Turnebus πόδας, Elmsley γ’ ὑπὲρ, Hartung ἄλλα λιστάκειν πόδα, Hermann ἄλλα γιοτ’ ἀλιστῶνος. A gloss πόδας, written over γυία (Hesych. γυία: μέλη, χειρὲς τε καὶ πόδες), gave rise to the word γύποδας, which was fancied to be the name of a people (Γηπαίδες, Gepidae). — Meineke (Philol. XX. 718) supposes a gap between πελάξειν and ἀλλ’ (οὐ γὰρ προσάγοροι κένοις πέλουσι). Jos. Meyer (p. 16) proposes to insert 729-731 after 713; Foss (p. 24) argues for a lacuna after 713.

717. Hermann, from the passages quoted in the commentary, infers that a verse like σμερδοιν’ Ἀράξην κῆμασιν βρυχάμενον has fallen out. See on the other hand Weil’s note. Robertelli has ἥζεις δ’ Ἀράξην. — Reisig proposes to put 717-728 after 791.

732. Nauck λόγος πολύς.

735. Elmsley ‘Αρίσ’ for ‘Ασίας’.

741. For μηθέων ἐν cp. Ag. 1200, which Enger has emended to ἀλλὰθρων ἐν. Ahrens, de crasi et aphaera. p. 24, doubts the aphaeresis of ε in ἐν, and requires μηθέων προσωλοι. Wieseler μηθε ἐπών ἐν προσωλοι.

760. Med. ὅστιν τάνδε μαθείν σοι (ν σοί in litura) πάρα. Turnebus τάνδε σοι μαθείν πάρα. Schütz conjectures τάνδε σοι γηθείν πάρα, Weil τάνδε γηθήναι πάρα. The corruption of the passage is due to a superscribed τάνδε, by which σοι was crowded out, and had to be put in later, so that of γηθήναι (or γηθήναι, cp. Cho. 772 γαθόσην) only γαθέν was left.

761 f. Meineke σκῆπτα dε στερήσεται or δε αποσυλήσεται.—On πρὸς αὐτὸς αὐτοῦ cp. Haupt l. c. p. 3. — Ludwig κενεύφωροι.

766. Brunck θεματοκύρος for ρητόν.

770. Other mss. have πρὶν for πλήν and λυθώ for λυθεῖς. Dindorf πλήν ἐὰν ἐγὼ ἐκ δεσμῶν λυθῶ, Hartung πλήν ἐγὼ αὐτὸς ἐκ δεσμῶν λυθεῖς, Wieseler ἐν (i.e. ἀναλυθεῖς) for ἐν.

776. Blomfield μη τί, Hermann σαυτής γ'. In the latter case it should be καὶ μη σαυτής γ'. See on 248.

780. The change to εἰ τῶνων is unwarranted; and γάρ forbids our making ἡ πάνω ... ἐμὲ an independent question.

782. On the change to τοῦτων see Wecklein Studien p. 46. Heimsoeth Kr. Stud. 247 ἀπειμάσχε μ' ἔπος.

794 f. Hermann φροκιδεῖς for αἱ φροκιδεῖς, and 797 οὕτῳ νύκτερος. — Wieseler κυκρόφεροι (following Hesych. φράκτων, λειψῶν, πολίων, ῥυσῶν, and Eur. Bacch. 1832 πολύχρωμοι κόκκος) or κυκλόφοροι, κυκλόφοροι.

801. Elmsley τοιοῦτον ἐν σοι, Blomfield τοιῶντος μὲν σοι: but see Wecklein Curiae Epigr. p. 30. — Paley's conjecture φροίμων (for φροίωρον) is valueless.

803. Dindorf ἀκλαγγέλεις.


822. Hermann thinks ἢν πρὶν ἠθούμεσθα possible, and Koechly (p. 403) commends this reading.


835. Turnebus ἐσεθ' ei. Dindorf 'hic versus aut defendus est aut ex duobus versibus defectus conflatius.' That only μέλλονος ἐσεθαί is to be struck out as a gloss, was seen by Hartung (ἡ δὴ μᾶκαρ' ei), Heimsoeth Wiederk. p. 177 (κλίσεων ei τι), Weil (ei τὴν τάλαιναν). For the thought, see commentary.

838. Well assumes a gap after this verse. But the required idea, 'donec ad hanc orbis extremam rumep venieres,' lies in the present χειμάζει.

839. Probably μέλλονθ' δ' πόντος μυχός should be written.
APPENDIX.

848 ff. Madvig (Adv. Crit. p. 192) τιθησθα ἐγκόμονα. Dindorf, with Elmsley, throws out 849, thinking it to have replaced a lost verse. Hermann believes a verse to be lost after 849, such as παύσας τε μύχθαν τώδε φιτεύει γόνον (after Suppl. 312). Heimsoeth Wiednerherst. p. 459 takes καὶ θηγῶν μόνον as a gloss, and writes ἐπαφῶν τ' ἀταρβεῖ ξεφιλλ ἐπικόν. Wieseler writes γέννημι ἀφόν for γεννημάτων; Heimsoeth γεννημάτων. All are needless changes. (In Suppl. 576 δεῖ should be written for βιλ.)

358. The Med., with most mss., θηρεύοντες. Weil defends this, remarking that θηρᾶν and θηρεύω often mean seize in Aeschylus. Dindorf θηρεύοντες, after some mss. The poet would have written θηρέωντες, had he not preferred the present (Cho. 493 Dindorf has emended to ὑμεῖς ἠρέθης). Cp. Sept. 406 μαντεῦται by first hand, μαντεύσθαι by second.

359 f. σωμάτων must refer to the maidens, not to the youths. Nauck, Krit. Bemerk. 1886, requires φθονῶν δὲ σωμάτων ἠρέξεις θεος. Hermann assumes a lacuna between δέξεται and θηρεύτων. Others read δαμέντα (so a minor ms.) or δαμέντας. The fault seems to lie in δέξεται: Hartung κλαγχεῖαι, Schoeemann (Philol. XVII. 228) δ' ἐνεξεται ... ἐγεί δαμέντων, W. Hoffmann (Jahrb. für Phil. 85, 589) δένεται ... Ἀρεῖ δαμάρτων. The transition from δ' αἰμαδεῖσαι to δ' δέξεται was probably due to the lack of the usual caesura. According to Merkel’s reproduction, the Med. has δεῖ δέξεται, i.e. δεῖ δέξεται.

870. Hermann, with Schütz, δέ for δεῖ. The scholia which Hermann adduces as confirmation belong to 875.

872. As several of the other mss. waver in the position of έκ τῶν άνδρες (τῶνβ' έκ πόνων ἐμή, έκ πόνων τωδ' με, έκ πόνων τών ἐμέ, πόνων τῶν ἐμέ), it is likely that the Med. reading κλεινώς is a conflation of κλεινός and ινις (i.e. νοσ and ινις), and έκ τῶν άνδρες a later supplement. So τάξοις κλεινώς ινις ἐκ πόνων ἐμέ would be the original. Cp. Philol. XXXI. p. 797.


884. For the interpretation, see W. Studien p. 8.

894. Weil μήποτε τοι μ', keeping ἤν in 887.

898. Hermann, rejecting Doederlein’s explanation (on Soph. O. C. 563), “virginitas mortuam coniubum detectans,” interprets “virginitas non amans alicuius mariti i. e. expers conubii.”

901 ff. Elmsley and Hermann make strophe and antistrophe. Hermann ἐμοὶ δέ γ' θετέ (θετε for θετε Παυν) μὲν ἀμαλσ ὁ γάμος ἄφοβος, οὐδὲ δέδει. Schoeemann rightly pronounces οὐ δέδει a gloss upon ἄφοβος, and conjectures ἐμοὶ δὲ τίμιος ἀμαλσ γάμος. Dindorf ἐμοὶ δ' ἐτί μὲν ἀμαλσ ἄγαμος ἐν πατρίδι δόμοις, Weil ἐμοὶ δ' εἶ ἐτί μὲν ἀμαλσ ὁ γάμος ἄφοβος, εἰδίος. It is better to change δοτιμομελάδος of the Med. to δε τίμιοις ἀμαλσ. — In the next verse, Musgrave and Blomfield omit θεόν, Schütz and Dindorf omit ἐμοὶ (κρεισσόνων ἐμοὶ θεών ἄφοκτον). — Dindorf ἀπολέμηστος and γενοίμαν. Δίος. — Weil, with Meineke (Philol. XIX. 232, revoked ibid. 764), writes τι ἦν γενοίμαν. The hiatus τι ἦν occurs only in comedy, though Aeschylus has τι σθν.
907 f. Against the reading of other mss., αὐθάδη φρονῶν and τοῖν, Hermann rightly holds to the Medicean text.

917. Porson τινάσσων χειρὶ κυρινδόν μέλος, Weil τινάσσων τινῶν χειρὶ μέλος. See commentary.


926. L. Schmidt τῶντε πρὸς κάκων.


946. For προήντα, we should perhaps write προδόντα (38).

948. As the Med. has πρὸς ... τ' (with ὑπερφέρουτα written above by another hand), Dindorf's conjecture, πρὸς ὑπερφέρουτα τ' (see 906) seems apposite. Hermann understands πρὸς ὑπερφέρουτα τ' of the other mss. in the same sense. But on this theory the sense of ἐκτιπτεῖται remains unexplained. Hence Elmsley is right in requiring πρὸς ὑπερφέρουτα τ', without τ'. See on 248.—For ἐκτιπτεῖται the editor formerly conjectured ἐκτίπτωτα.

965. Med. καθώρισας, with τι altered to ὑπερφέρουτα by the same hand. Hermann καθώρισας, which is not suitable here. The ending -ος has rather suggest to us καθήμεροσις, and this καθημερισας, especially as καθημερίσας and καθημερίσας are elsewhere confused. For καθήμερος, hast planted (or fixed), cp. Hesych. ἱμάζει· στηρίζει, and ἱμαζον· ἴχνοσεν, Ag. 1005 ἵκισον ἐκφαντον ἤρμα.

965–970. In the mss. continued to Prometheus. Erfurdt gave the right assignment. Dindorf keeps the ms. arrangement, but thinks 970 spurious, with Kiehl. Ribbeck throws out 968–970. Flach (Jahrb. für Philol. 129, p. 830) conjectures τῶν ὑπερφέρουτας χειρῶν. The right view is Keck's (Jahrb. für Philol. 81, 840), who assumes a gap before 970.


980. For ΠΡ. ὅμων, ΕΡΜ. τῶν Ζείσ, Lachmann (de Chor. Syst. p. 124), Meinecke and R. Schneider have put ΠΡ. ὅμων, ΕΡΜ. ὅμων; τῶν Ζείσ, because an ἀντιλαβὴ occurs nowhere else in Aeschylus. This is right, except that ὅμων, τῶν should be written. Cp. Wecklein Studien p. 46. The traditional interpretation of τῶν Ζείσ τῶν ὅμων ove ἐπισταται (Bothe: 'Iovem id vocabulum nosse atque uti eo negat, ut qui nunquam dolet, sed perpetua frutatur felicitate') does not suit the context.


1009 f. In obedience to a hint of Kvičala, the ms. reading βιλήξει is here restored, instead of the editor's former conjecture λιάξει (cp. Hesych. λαξῆ-μενοι· σειρώντες). Heimsoeth's alteration (Indir. Ueberl. p. 35), δάκων for δακών (after Schol. A) seems also needless in view of the passage quoted in the commentary, Eur. Hipp. 1223. Coenen (see on 100) proposes σφαδάζεις for λιάξει.
1013. Against the commonly adopted conjecture of Stanley, μεῖον, the reading μεῖον of the mss. is defended by Halm (Lect. Aesch. p. 9). Cp. also Schömann Mantissa Animad. (Opuscul. III. p. 87). If a change were to be made, μηδένος μεῖον or rather μεῖον μηδέν would be necessary.

1017 f. Nauck πέμφηγη βροντῆς...πατήρ ἀραξεὶ τήν ὅε, and 1023 διασπαράξει σάματα.

1021. Reisig 6 ἤτι, Hermann δὲ συ.


1037 ff. Schütz regards the words ἄνωγε...πτοῦ as an interpolation, and Hermann and Bernhardy (Gr. Lit. II. 2 p. 271) are inclined to the same view. See, however, commentary on 196.

1040. That the following anapaestic systems correspond antithetically was remarked by Hermann Elem. Doct. Metr. p. 784.

1048 f. Schütz κῦμα δὲ πόντον. It is better, with Weil, to omit τῦ after οὐφανίων in the next verse.

1052. Hermann 'praeferenda videtur apud Aeschylum antiquior forma στερεάς, qua versus quoque 174 usus est.'

1056. For μὴ παραπαλεῖν of the mss., it seems necessary to write μὴ οὐ παραπαλεῖν. See the examples in commentary, and 627, 787, where also οὐ was originally omitted in the Med.


1068. Bothe τοὺς γάρ προδότας.

1081. Hartung believes that two anapaestes have fallen out after σέρνυται; see on 1090. The dipody corresponds to the tetrapody, as Sept. 1069, 1075. Cp. Westphal Griech. Metrik, 2d edition, p. 177, W. Studien, p. 70.

1087. On account of the contracted form and the lengthened middle syllable of ἀντίπνου, Kiehl (p. 79) proposes πάντων ἀποδεικνύμενα στάσιν ἀντίπνου. Dindorf would simply throw ἀποδεικνύμενα out, or regard it as a gloss on another word (Weil ἀντίπνου σταθερόμενα). Wieseler and Meineke ἀντίπνου (cp. Hesych. ἀντιόφρων· ἔναντιον φρονών, and ἀντιστατεῖν) or ἀντίπνου. See commentary.
1090. To make this system exactly like its corresponding system, Hermann inserts ὃ Θέμις, ὃ Γῆ before ὁ μπρός. See on 1081. — Keck Jahrb. für Philol. 81, 485 gives a different interpretation; he thinks that Prometheus does not invoke his mother and Aether, but only Aether, "my mother's joy."

ON THE FRAGMENTS OF THE Προμηθεὺς λυόμενος.


VI. Hermann ποὺ τῷ, Heimsoeth (de interpol. comm. alt. p. IX) κλῦτι for τοῦ. See commentary.

VII. ᾧ εἰς for ἥ εἰς; Stanley. Meineke ᾧ εἰς is Hermann's supplement. — δίκελλι for δικέλλης Holstein.

IX. ἔρπε τῇ δὲ for ἔρπετην δὲ, πνοᾶς ἤ for πνοαῖσιν, ἄφω for ἀνω Casaubon and Bentley. - The further change of βρόμον to στρόμβον seems needful, because βρόμον accords ill with καταγίζονται and with ἀναρτάγη ... πέμφει: συντρέψαι. — The four verses εἴθεηαν ... ἄφω Paley would insert above, after 791, writing περῶσαν in 792. But the following words ἐστὶ ἀν ἕξικα make against this. See on 711. — The two verses ἔξευλαβοῦ ... ἀτμοί Nauck, with Conington, ascribes to the satyr play Προμηθεὺς.